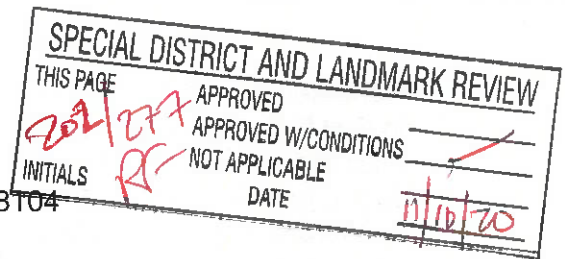


## Historical Analysis

SDCI PROJECT #: 3022675  
PROJECT LOCATION: 206 5th Avenue South, Seattle, WA 98104  
ARCHITECT: HEWITT  
OWNER: Edge Developers, LLC



Per the Seattle Municipal Code, section 23.66.318 – Demolition approval, this document serves as an official assessment of the structure proposed to be demolished.

### 1 INTRODUCTION

The building under consideration for demolition is located at 206 5th Avenue S between S Main Street and S Washington Street, west of I-5 and located within the International Special Review District (see Figure 1). The existing building is a two-story, masonry and timber-framed structure constructed in 1924. The total building area is approximately 4,570 square feet.<sup>1</sup> The building is neighbored on the north side by The Ascona Apartments (residential) and to the south side by Merchants Parking Transia (business). The existing building contains two restaurants (Tenoch Mexican Grill and Gyro House) and a commercial kitchen (Liberated Foods) in the northern-most bay. The primary retail tenant entrances face 5th Avenue S, which is the primary decorated face of the building.



Figure 1: Site plan - 206 5th Avenue S - International Special Review Board District.

### 2 HISTORIC BACKGROUND

The 206 5th Avenue S building was originally designed in 1924 by E.W. Houghton and was constructed shortly after by an unknown builder. The original blue-print plans indicate that the building was designed for Henry Ostrow. According to the 1940 U.S. Census, he was a Store Manager of a cigar store.<sup>2</sup> No other documents could be found to indicate he had any other significant roles or influence in the city.

There is no record of the building or site being affiliated with any notable events or individuals within the city, International District or Japantown neighborhood. In speaking with the Wong family, who has occupied the building and site since the 1930s, this lack of significant history is accurate.

<sup>1</sup> (King County, 2016)

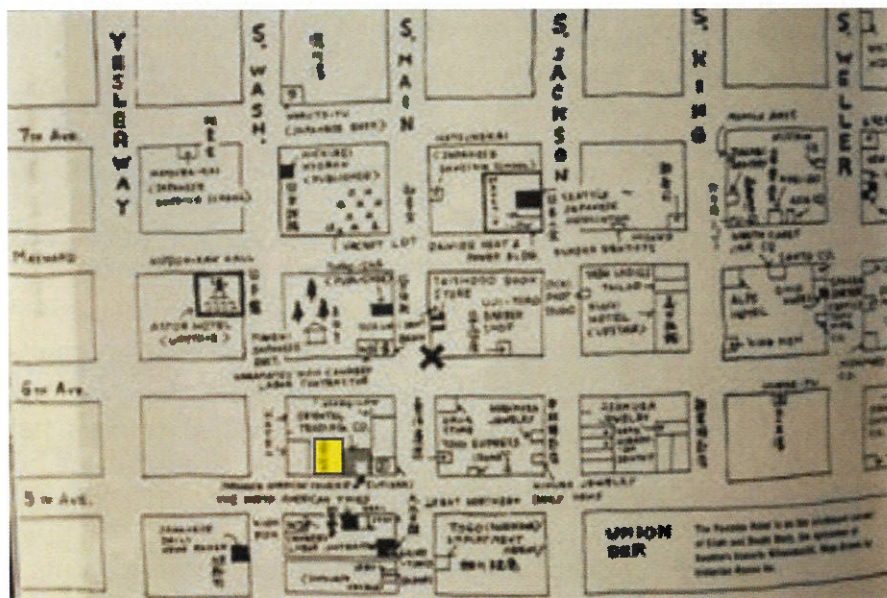
<sup>2</sup> (Department of Commerce - Bureau of the Census, 1940)

Nonetheless, the building is situated in the area of old Japantown where the culture was thriving. In Gail Dubrow's book *Sento at Sixth and Main*, the historian Kazuo Ito presents a hand-drawn map of Seattle's old Nihonmachi (Japantown).<sup>3</sup> Within a two-block radius of 206 5th Avenue S, you can find hotels (usually single occupancy hotels), a courier, cannery, fish market, bank, restaurant, theater, noodle company, newspaper office, jeweler, drug store, barber shop, public bath houses among other amenities. Teathers like the Nippon Kan Hall were a versatile central space that served as a theater, men's hotel, community hall, and retail establishment where the community felt like as if they had been "transported back to the homeland" when attending an event, particularly a play or song being performed on stage. Nippon Kan Hall was, in reality, the hub of the Nihonmachi world and its peoples."<sup>4</sup>

Another building of note is the Hashidate-Yu family bathhouse. Despite no longer being in operation, it serves as a relic of the past with how integral the public bathhouse was in daily Japanese life. It's located in the basement of the still-functioning Panama Hotel. It was operational for over 50 years, after having opened for business in 1910. Bathhouses were a place to relax and rejuvenate both mind and body, with the busier times occurring in the morning and evening. A laundromat was housed in the same structure - It supplemented the bathhouse income, and also served as a much-needed amenity (especially for the local hotels).

Jan Johnson took on the challenge of running the Panama hotel in 1985, and has worked hard to preserve the history that has marinated into the bathhouse through her public tours and expertise. Sadly, the bathhouse closed soon after internment had started in the war era, with a brief revival a few years later. However, its role in the community was never equal to what it once was.<sup>5</sup>

During a recent interview with Jan Johnson, Ms. Johnson remarked that "the one thing to remember is you have to keep the culture alive and celebrate it." Documenting and making the history of Nippon Kan Hall, the Hashidate-Yu bathhouse and all other historic building in Japantown available to all is the best way to understand the local culture and keep it alive for current and future generations.



Historian Kazuo Ito hand-drawn map of Seattle's old Nihonmachi (Japantown). From Gail Dubrow's book *"Sento at Sixth and Main"*.

- 3 (Dubrow, 2002)
- 4 (Dubrow, 2002)
- 5 (Dubrow, 2002)

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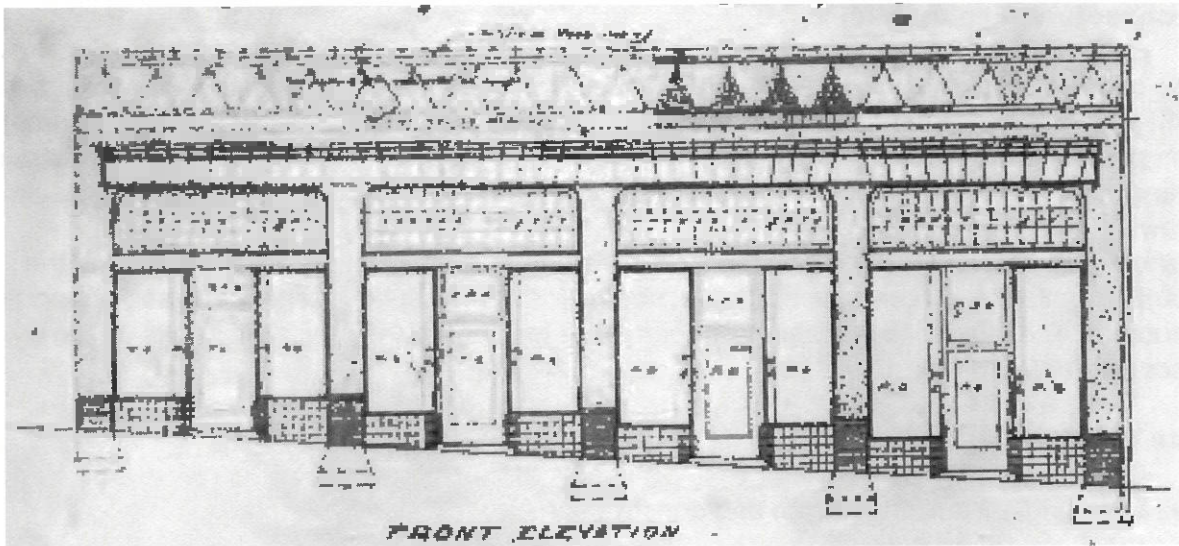


Figure 2: 1924 Microfilm Drawings - 206 5th Ave S - (Houghton & Sons, 1924)

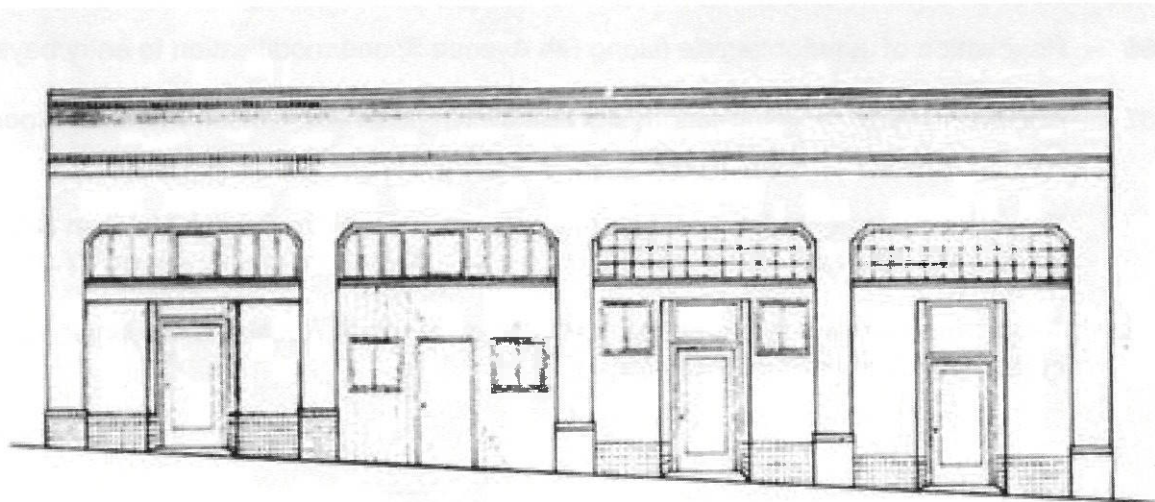


Figure 3: Existing conditions prior to the 1985 renovation of 206 5th Avenue S - West Elevation

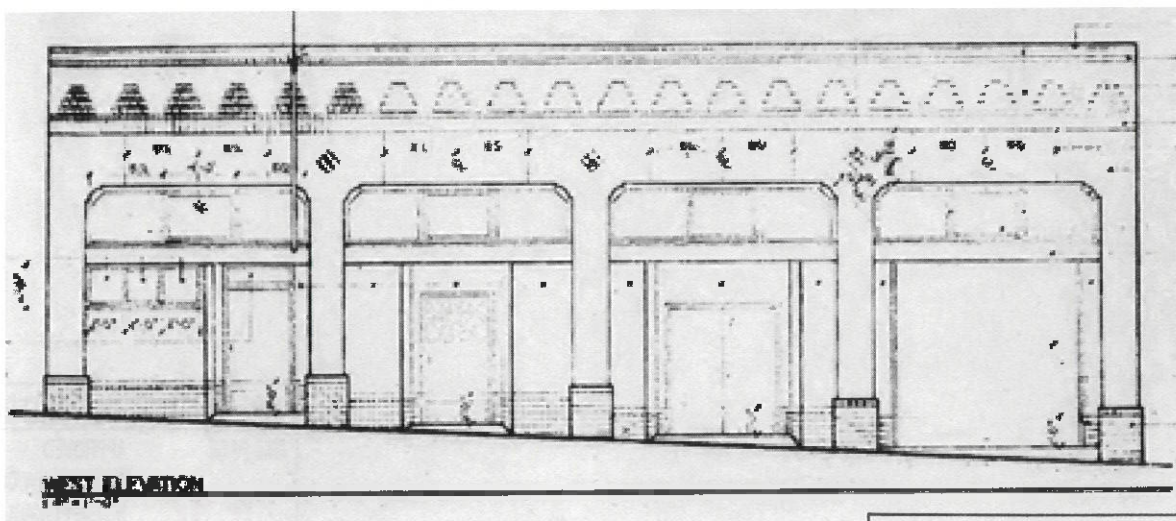


Figure 4: 1985 Renovation of 206 5th Avenue S - West Elevation

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## Architectural Expression

The original building design of 206 5th Avenue S included identical, repeating storefront bays with a layered, adorned cornice. Houghton's larger commissions typically included symmetrical compositions but he was known to experiment with a wide variety of styles including Classical, Shingle and "Old German".<sup>6</sup> His symmetrical tendencies are visible in the original elevation drawing (see Figure 2).

It should be noted that the heavy timber roof structure rests on supports embedded in the abutting buildings on both the north and south sides. It is not an independent, self-supporting structure. The interior face of the north party wall is in fact plaster over the bricks of The Ascona's exterior wall.

## Site Timeline

- 1924 Original building design and construction.
- 19-- No records exist, but a modification was made to the second bay (from the north) to the storefront and entry arrangement.
- 1985 Renovation of exterior facade (along 5th Avenue S) and modification to entry bays.
- 1987 Addition of large, building-length signage for single tenant, Golden Pheasant Noodle Co. It is unknown if other improvements were made at this time to the interiors.
- 2002 Tenant improvement of the second bay (from the north) into Tenoch Mexican Grill (adding transparency to the existing non-original storefront and new awning/signage).
- 2003 Tenant improvement to the two southern bays into Gyro House (added larger storefront systems and new awning/signage).

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## Historical Maps

Circa 1912-1920

Map does not show a 206 address and/or a building at the site.



Figure 5: circa 1912-20 Seattle Atlas Map.  
Courtesy of Kroll Map Company.

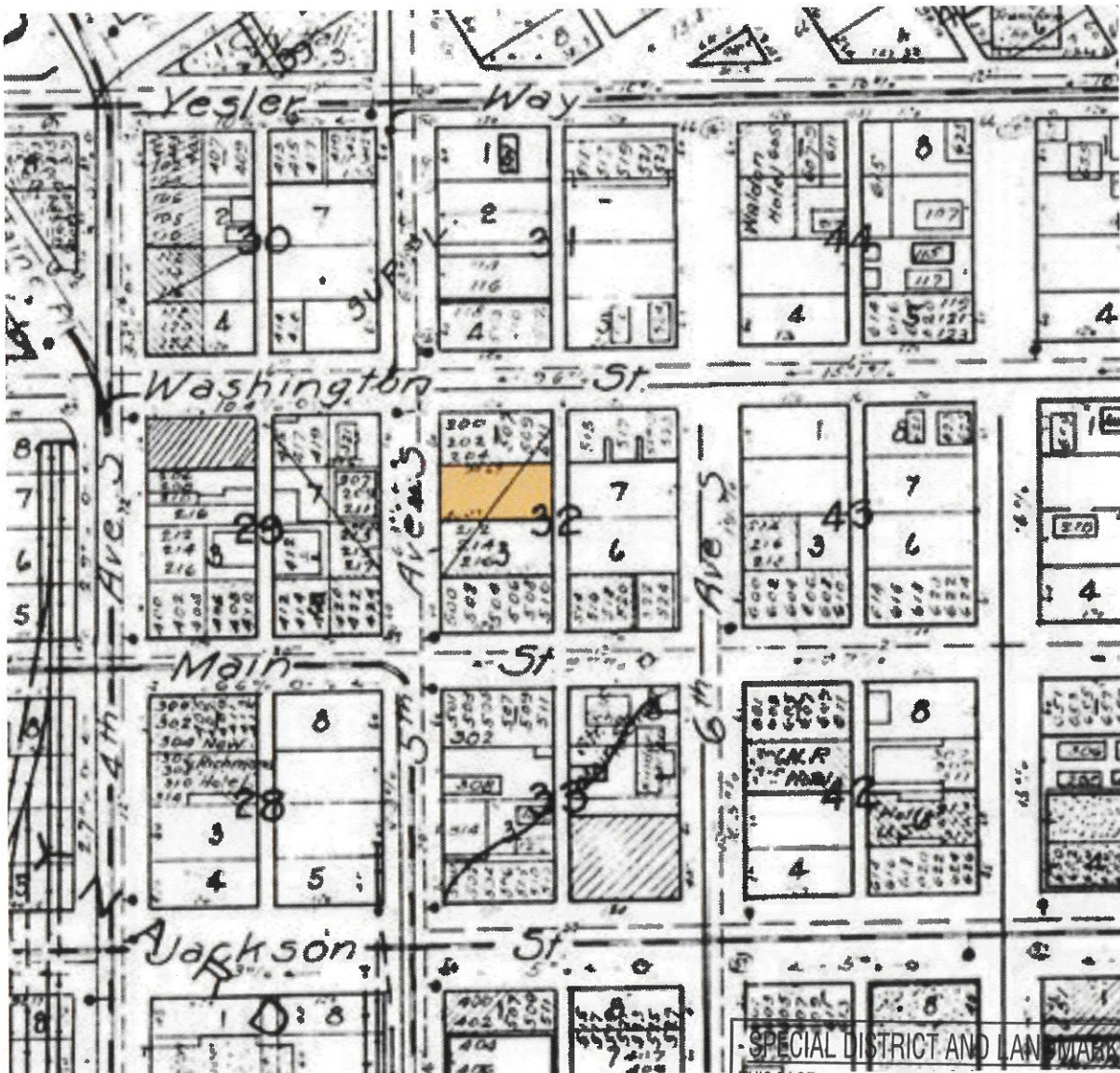


Figure 6: circa 1912-20 Seattle Atlas Map. Courtesy of Kroll Map Company.

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## Historical Maps

Circa 1930-1940's

Map shows a 206 address and/or a building at the site. The building was designed in 1924 and built between 1924 and 1930, when the Wong family started to rent the space and operate it as a noodle manufacturing company "The Golden Pheasant Noodle Company".



Figure 7: circa 1930-40's Seattle Atlas Map. Courtesy of Kroll Map Company.



Figure 8: circa 1930-40's Seattle Atlas Map. Courtesy of Kroll Map Company.

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## Historical Maps

Circa 1940's-1960's

No major changes from the 1930-40's map.

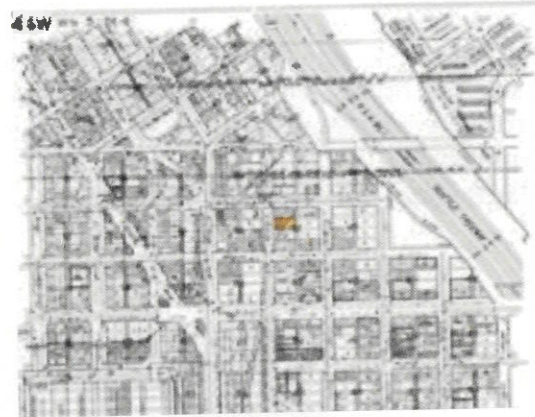


Figure 9: circa 1940's-60's Seattle Atlas Map. Courtesy of Kroll Map Company.

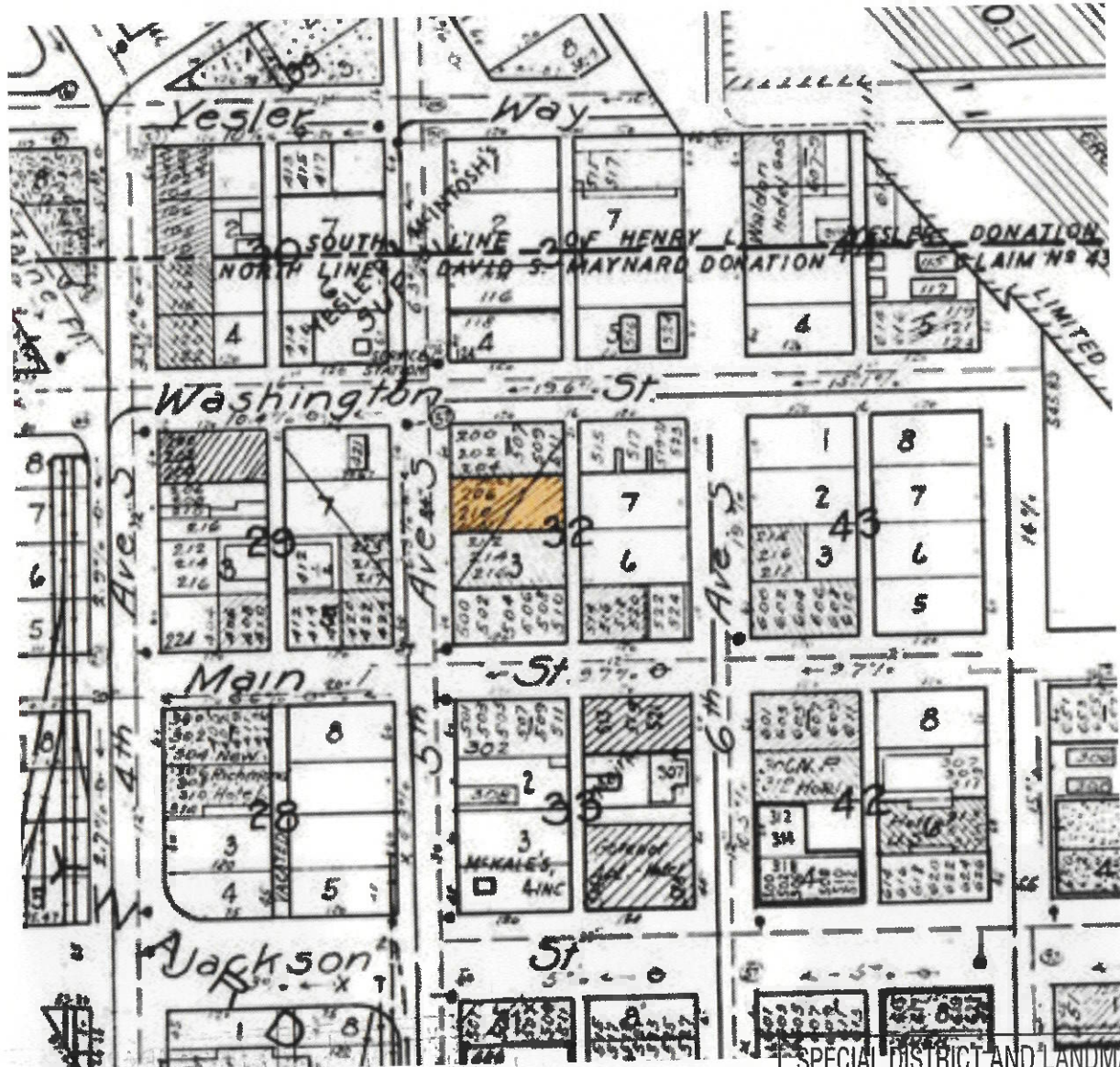


Figure 10: circa 1940's-60's Seattle Atlas Map. Courtesy of Kroll Map Company.

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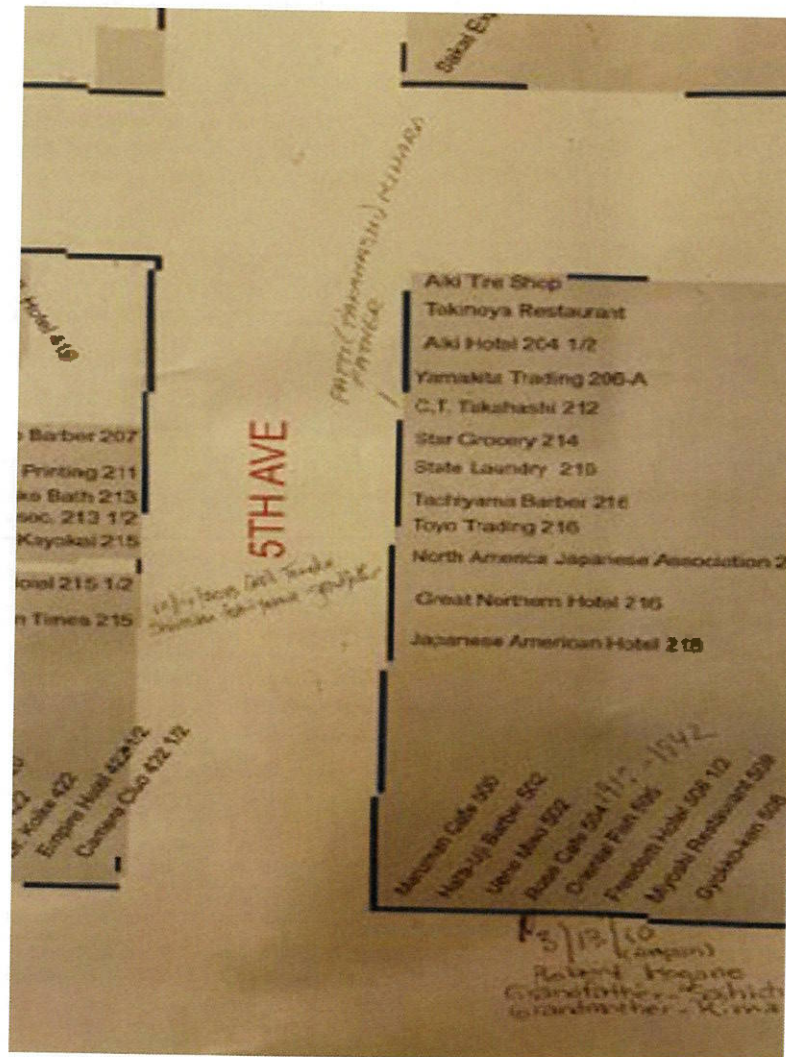


## Historical Maps

Circa 1928.

On the 5th Avenue block between Washington and Main Street there are a series of businesses including hotels, groceries, barbers and cafes. At the #206, there is a trading business that probably was there a couple of years before the Golden Pheasant Noodle Company was established.

(1928 Map and historic photos. Courtesy of Jan Johnson, owner of the Panama Hotel)

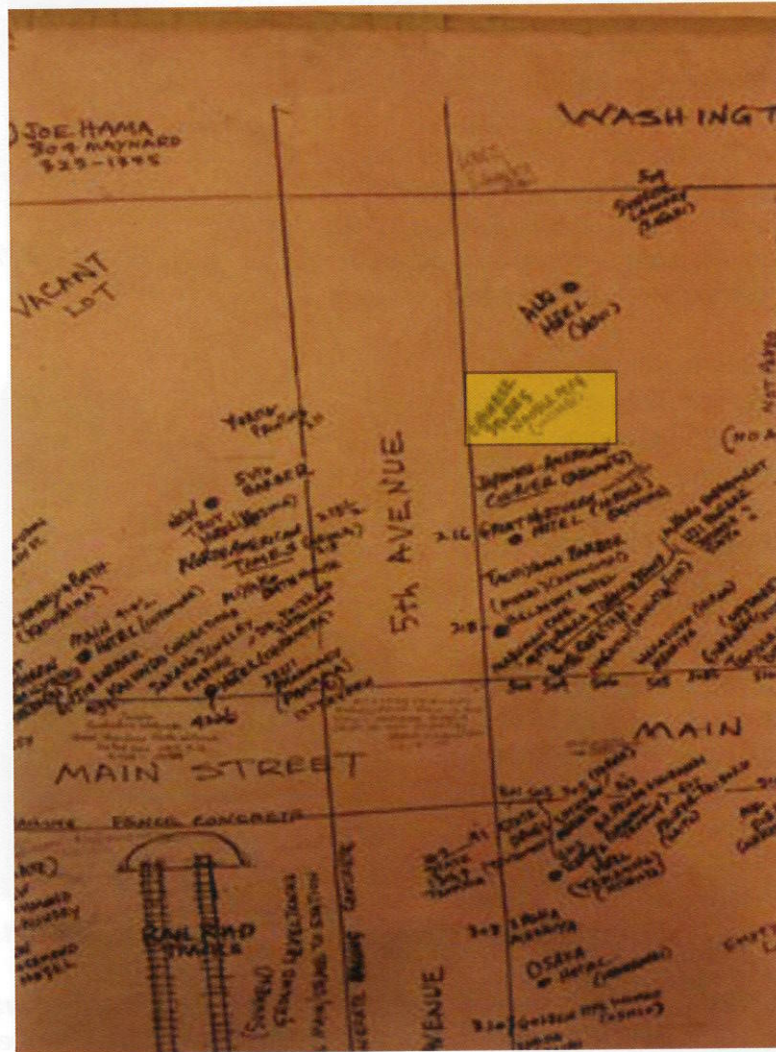


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## Historical Maps

Circa 1936-38 before 1941 WWII evacuation.

On the same block, the 5th Avenue block between Washington and Main Street, this map shows some of the same businesses that we see in the 1928 map, with the addition, among others, of a manufacturing noodle company (The Golden Pheasant Noodle Company), 2 hotels (Alki and Belmont Hotel), a Japanese American courier company, a barber, cafes with the addition, among others, of a manufacturing noodle company (The Golden Pheasant Noodle Company)  
(Hand written map and historic photos. Courtesy of Jan Johnson, owner of the Panama Hotel).



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### 3 ARCHITECT

Edwin Walker, E.W. Houghton (1856-1927) was born in Hampshire, England to a family of surveyors and architects (Figure 11).<sup>7</sup> He immigrated to the United States, settling down near El Paso, Texas and then moved to Pasadena, California where he met Charles Saunders. He began a partnership with Saunders in Seattle, which lasted until 1891.<sup>8</sup> Saunders was responsible for notable buildings such as Denny Hall at the University of Washington and The Egyptian Theater.<sup>9</sup> Houghton practiced independently from 1891-1913 and then practiced architecture with his sons until his death in 1927. He was a founding member of the Washington State Chapter of the AIA in 1894.<sup>10</sup>

Houghton arrived in Seattle just months after the Great Seattle Fire of June 1889. He was part of a handful of other architects (i.e. H.H. Richardson, Bebb and Mendel, and John Parkinson, etc.) who helped influence the city's recovery after the widespread destruction.

One of his first notable buildings was designed with his partner Saunders. The Harrisburg Building (also known as the Bailey Building and currently known as the Broderick Building) was constructed between 1889 and 1891.<sup>11</sup> The Broderick Building (see Figure 12) is located at the south corner of Cherry Street and 2nd Avenue in the Pioneer Square neighborhood and was one of only two commercial blocks that were built after the Great Fire which have street facades built completely of stone.<sup>12</sup> The exterior of the building has been largely unaltered and underwent renovation in the 1980's. This building is considered historic and contributing.

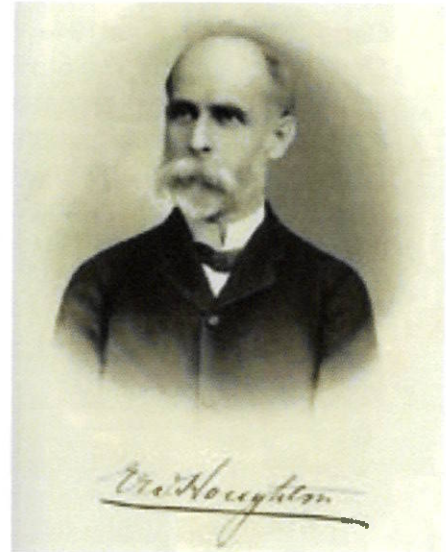


Figure 11: E.W. Houghton Portrait, c. 1903



Figure 12: Bailey - Broderick Building

The Maritime Building (originally known as the Pacific Warehouse Building) was completed in 1910 (see Figure 13).<sup>13</sup> The five-story building was built during a period of extensive real estate development in Seattle, following the prosperous decade brought through the city by the Klondike Gold Rush (after 1897).<sup>14</sup> From the 1890s to the early 1900s, the area nearby the

7 (Pacific Coast Architecture Database (PCAD))

8 (Ochsner, 2014)

9 (Ochsner, 2014)

10 (E.W. Houghton Architectural Drawings, 1904-1910, 2018)

11 (Seattle Department of Neighborhoods. Seattle Historical Sites: Summary for 619 2nd Ave / Parcel ID 0939000130, 2004)

12 (Ochsner, 2014)

13 (Houghton E. , 1909)

14 (Pacific Coast Architecture Database (PCAD), 2016)

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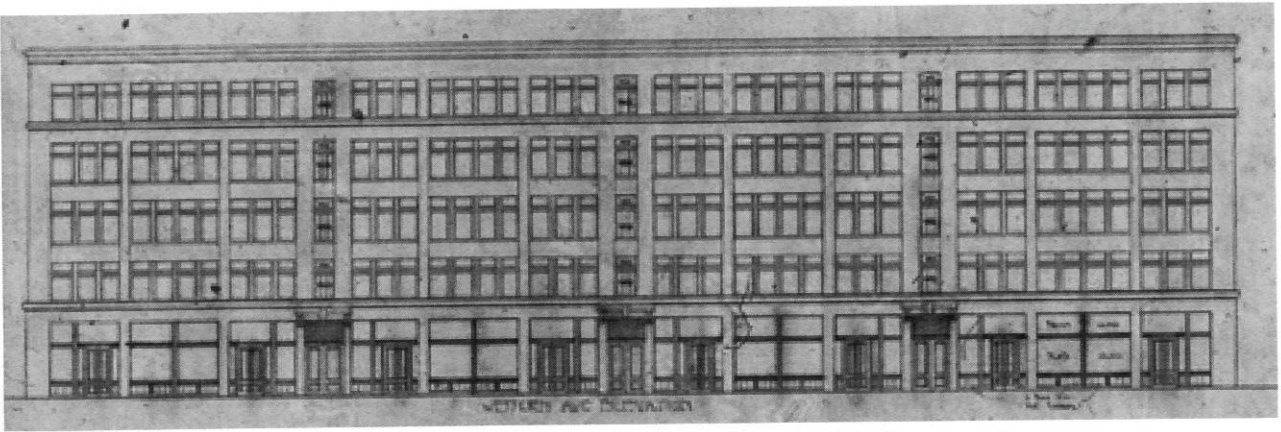


Figure 13: Pacific Warehouse Building - Western Avenue Elevation, c. 1909

Northern Pacific's waterfront tracks became what was known as the "Commission District", whom many wholesale food distributors called home.<sup>15</sup> This building was placed on the official Landmark Structure list in 2017.

The Moore Theatre and Hotel was commissioned for hotelier James A. Moore partly in preparation for the tourist surge anticipated by the Alaska-Yukon-Pacific Exposition planned for 1907 (eventually delayed to 1909). It boasts the title as the oldest, active theater in Seattle and was placed on the National Register of Historic Places in 1974.<sup>16</sup> The extensive white glazed-brick exterior cladding contributes to a continuous street-wall flanking Second Avenue. Houghton was responsible for designing more than seventy theaters throughout his career in various cities including Los Angeles, San Francisco, Spokane, Portland, Boston, Vancouver and Victoria.<sup>17</sup>

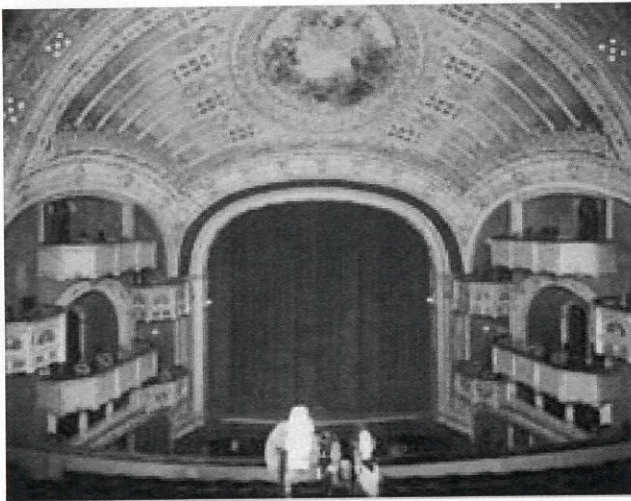


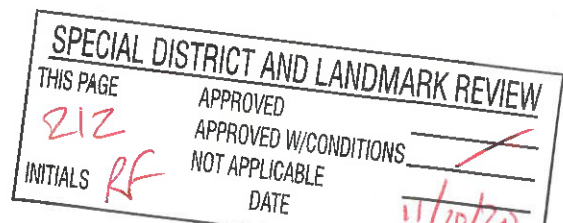
Figure 14: Interior of the Moore Theater, c. 1910



Figure 15: Moore Hotel Exterior, c. 1907

Houghton was regarded as the leading theater designer in the Pacific Northwest but few of his buildings have survived. Below is a list of other well-known buildings designed by Houghton (theaters, residential structures and other buildings) throughout the United States.

- 15 (Pacific Coast Architecture Database (PCAD), 2016)
- 16 (Layman, 1974)
- 17 (Ochsner, 2014)



- Maud Building (1889-1890) - Historic, contributing
- Olympic Block, Saunders and Houghton (1889-91) – Demolished
- Terry-Denny Building, Saunders and Houghton (1889-1891) - Historic, contributing
- Grand Opera House (1898-1900) – Altered
- Charles A. Riddle House (1899) – Slightly altered
- The Cannery Building (1900) - Historic, contributing
- Spokane Theater (1900-1901) – Demolished
- Lippy Building (1901-1902) - Historic, contributing
- Arcade Building (1901-1903) – Demolished
- Berkshire Hotel (1902-1903) – Demolished
- Majestic Theater (1908-09) – Demolished
- Cort Theatre, Chicago, IL (1908-1909) – Demolished
- Heilig Theater, Portland, OR (1909-1910) – Demolished
- Mrs. W.E. Gordon House (1925)
- B.A. Zeran (Carter Hall) Apartment Building (1926)

The majority of Houghton's works can be described as simple, rhythmic, organized and containing little adornment or embellishments. Houghton was said to have been working on a community theater for the neighborhood of Fremont at the time of his death.

#### 4 CURRENT CONDITIONS

As mentioned, this property has undergone significant alterations to the exterior and interior in it's 94 years of existence. The building is located in a unique section of the district which borders both the Downtown neighborhood as well as Pioneer Square and contains many new, modern structures as well as historic structures. The two buildings on either side of this site are older structures which are in "Average" condition. MUP has been approved for Koda, a brand new 17-story structure across the street.<sup>18</sup>

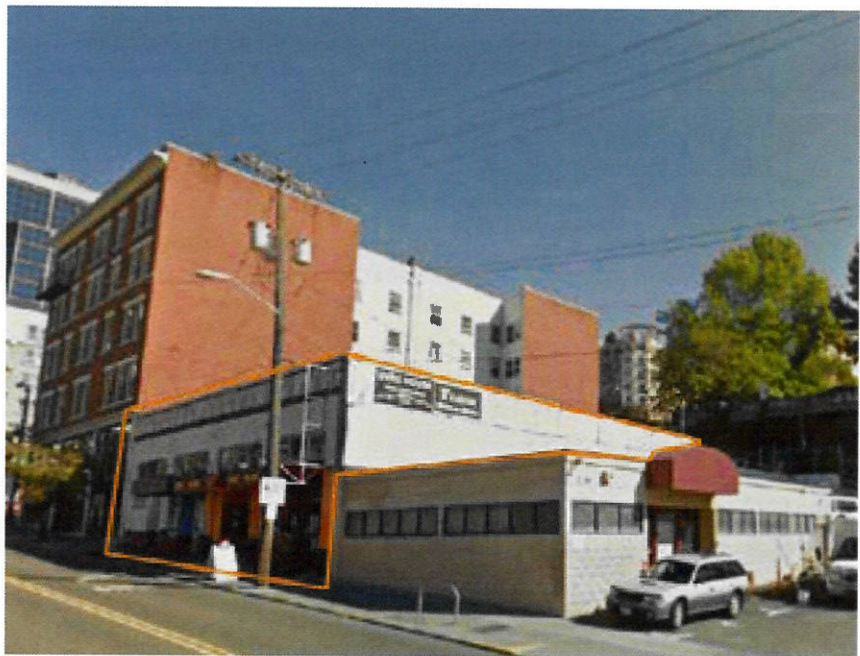


Figure 16: Proposed structure to be demolished

#### West façade (facing 5th Ave S):

The west façade contains a mixture of exterior finishes including painted stucco lath, exposed and painted brick, glazed tile, wood frame windows, metal frame windows and aluminum storefront systems (see Figure 17).

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Figure 17: West facade, c.2017

The façade contains a rhythm of 4 equally-spaced bays separated by brick and stucco piers. The base of each pier and the entry at each bay steps down slightly from north to south, following the street grade change of approximately 3'-0". The inset bays all include about 2'-0" of red clay tile. The southerly two bays have black paint covering the original red clay tiles.

The storefront systems occur at the two south bays (black-painted and raw aluminum) and single doors and glazing occur at the two north bays (white painted solid wood and black painted with lite solid wood doors). Compared to the original design, each of the bays has been altered. Above the entries are stretched fabric canopies on metal frames. These canopies cover the south three bays. Above each bay at approximately 12'-0" (average elevation above the sidewalk), a set of triple windows forms the top of each bay with a slight chamfer at the top corners. Windows are white-painted wood frame.

The top of the façade includes a decorative cornice consisting of three bands. The lowest band includes a row of soldier stacked, exposed bricks and then a row of header stacked, exposed bricks directly above. The middle band includes primarily white-painted stucco with repeating trapezoids made up of loosely stacked, exposed bricks. The top band consists of a rowlock stack of exposed brick and a white-painted stucco layer directly above it.

#### South façade (facing S Main St):

The south façade is a simple demising wall that resides south of our property line. It appears to be a cast in place concrete wall, painted white, up to about 12'-0" high, and then about 4'-0" of CMU block atop of the concrete wall, also painted white that steps down as it continues to the alley.

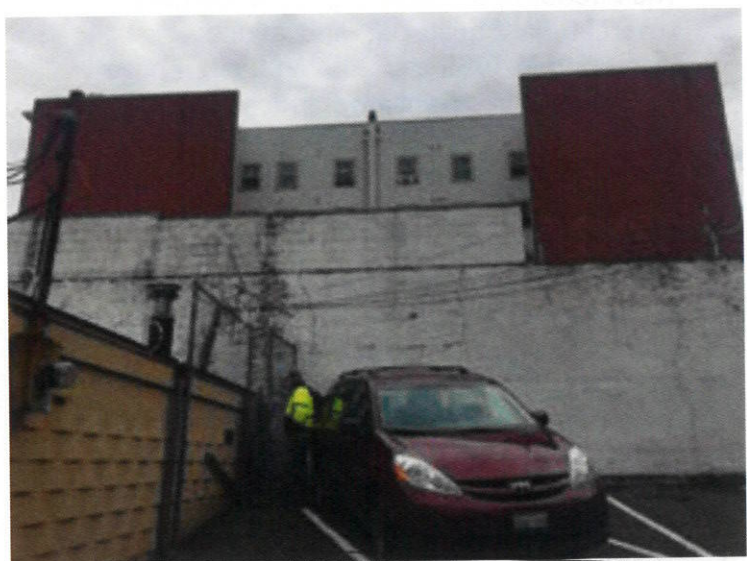


Figure 18: South facade

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### East façade (facing the alley):

The east façade is set back from the alley approximately 30 feet and consists of a series of barred windows and doors with an abundance of exposed conduit and meter boxes. The material is a painted stucco lath.

### North façade:

The north façade is buried against The Ascona to the north and has no visible face.

### General exterior condition:

The exterior includes some signage for the three separate tenants and includes miscellaneous mounted mechanical and electrical equipment, vents and conduits. The overall building color is a white/beige (from the street-side view) and the accent color is primarily red in various tones. Tenants have maintained and finished their own storefronts to varying degrees, as indicated by the various paint applications, mixed degree of grout and tile maintenance, and overall cleanliness of the façade. King County Property Assessor's note the building as "average" quality.

### Interior (Gyro House):

The interior of this building has undergone several tenant build-out renovations (occurring in 1985 and 2002/2003) but have left the primary structure untouched (only painted). In Figure 14, the timber post and beam system is clearly visible with infill stucco lath (painted) within the structural bays. It should be noted that the heavy timber roof structure rests on supports embedded in the abutting buildings on both the north and south sides. It is not an independent, self-supporting structure. The interior face of the north party wall is in fact plaster over the

bricks of The Ascona's exterior wall.

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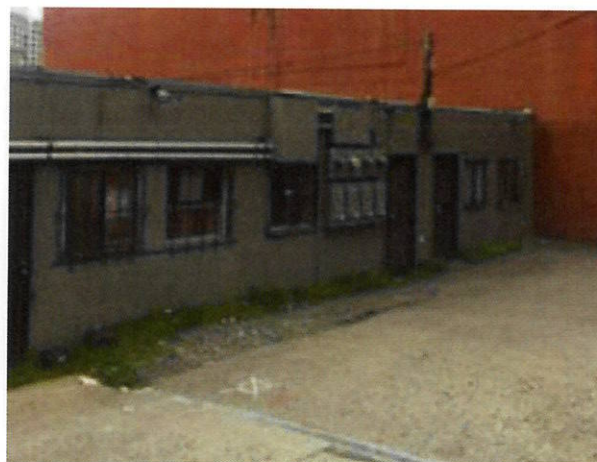


Figure 19: East facade and buried north facade

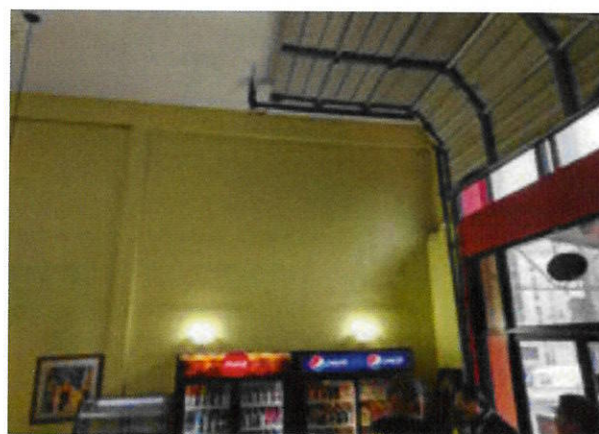


Figure 20: South interior wall of the Gyro House (southern property line/boundary)

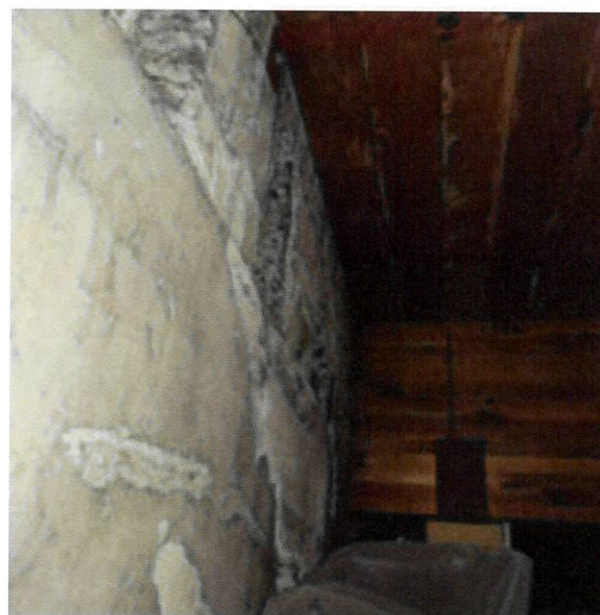
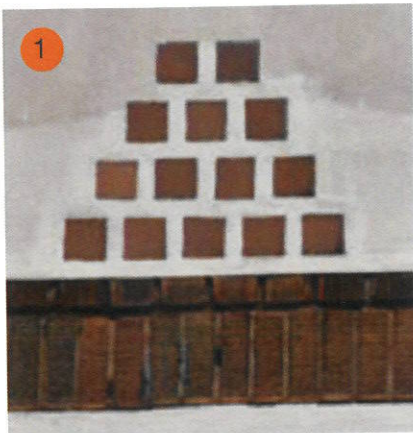
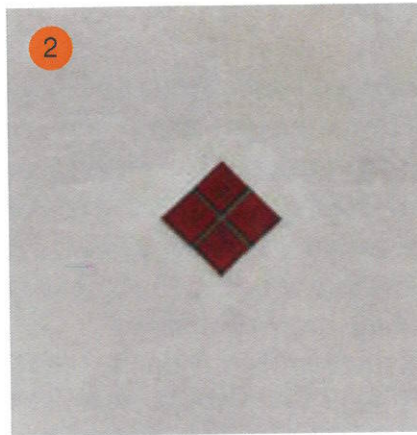


Figure 21: Structure above ceiling as seen from inside the Merchants Parking Transia Building

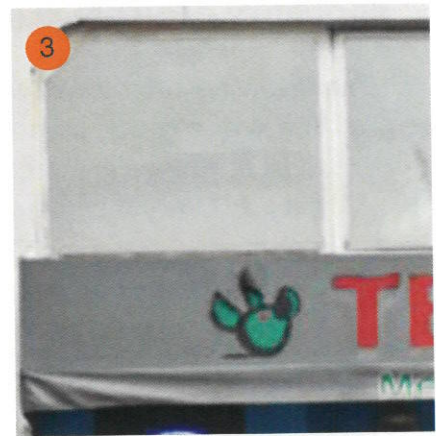




Clay brick decorative cornice



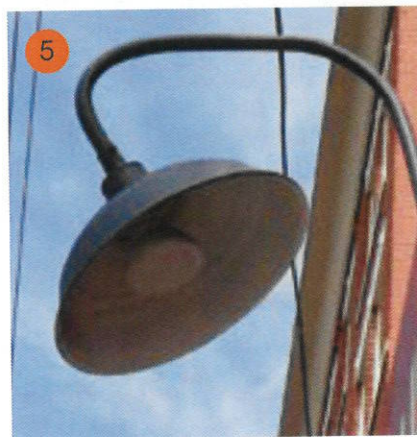
Red tile diamond accent



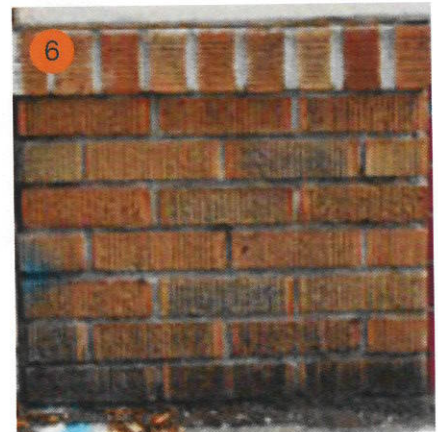
Wood window bay and tenant canopy (1 bay)



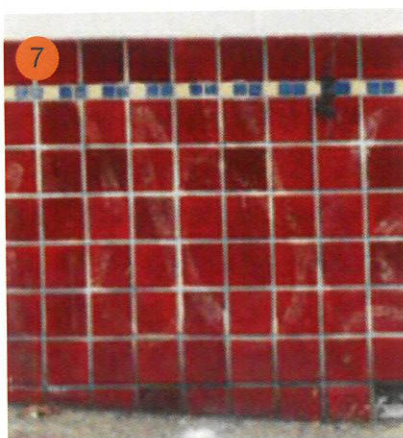
Wood window bay and tenant canopy (2 bays)



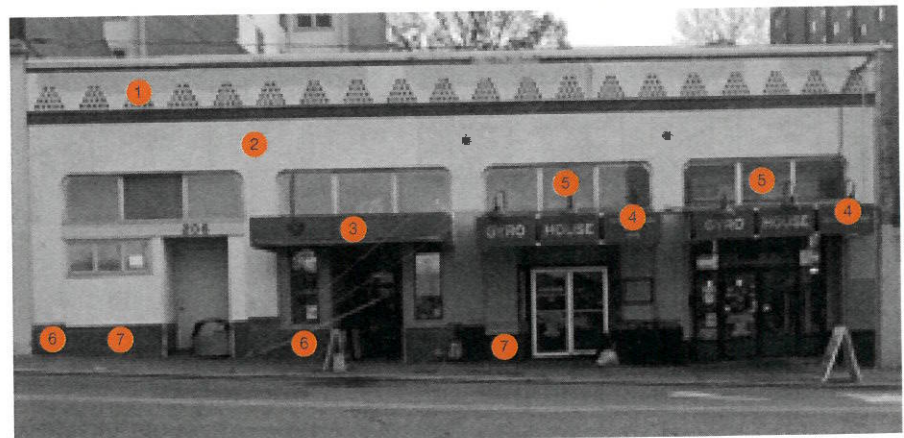
Goose-neck luminaires  
(Quantity 6)



Rough-textured clay brick column base



Red, white and blue wainscot tile banding



Existing West Facade - 5th Avenue S

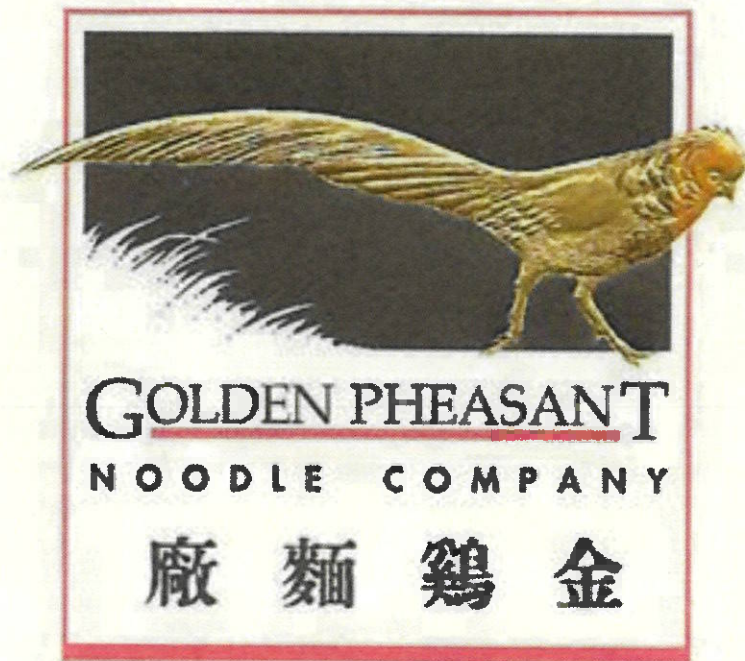
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## 5 PROPERTY OWNERSHIP HISTORY

The following information was provided by the Wong Family (current property owners):

*The property was purchased by our parents Sam Y. and Kim M. Wong on June 15, 1976 from Alda M. France and Madgil F. Fox (daughters of the prior owner). The property was owned by the Fox family for generations. Our family business, the Golden Pheasant Noodle Company, was started in the 1930's and rented the property prior to purchasing it. Our grandfather, Charles Wong, had made numerous attempts to purchase the property prior to 1976, but the Fox family did not want to sell the property earlier.*

The King County Departments of Assessments property detail also adds that the property was sold by Sam and Kim Wong as a Quit Claim Deed to Yook Seng Investment Co LLC (Yook Seng) on December 29, 1997. Yook Seng's primary registered agent is June Wong, daughter of Sam and Kim Wong and is governed with her two brothers Kenneth and Larry.



*Golden Pheasant Noodle Company Logo*

### Ownership and Uses Timeline

- 1924 Original building design and construction.
- 1930s Owners: Fox Family  
Renters: Wong family  
Business: Noodle Manufacturing Company
- 1976 Sam Y. and Kim M. Wong purchased the property from Alda M. France and Madgil F. Fox (daughters of the previous owner). The Wong family continued to run the business
- 2002 Tenoch Mexican Grill business added to the second bay
- 2003 The Gyro House business added to the two southern bays.

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## 6 COMPARISON OF WORK

Although Houghton worked across a variety of building types and styles, signature features can be seen in direct comparison of many different projects. Records could not be located for any other buildings designed by Houghton that were of the same scale, use and period (single-story, commercial structure designed in the 1920s).

The Clemmer Theater (currently known as the Bing Crosby Theater) is located in Spokane, Washington and was designed by Houghton in 1914 and was built the following year. It is comprised of neoclassical detailing and remains as one of the last historic, standing theater buildings in Spokane. Although there have been major renovations to the lobby/concessions area, the exterior and proscenium of the building remain largely unaltered.

Due to the different scale of the Clemmer/Bing Crosby Theater, the analysis will compare individual segments of the building and will also compare the original design and the current conditions separately.

### Original Design:

At the ground floor, symmetrical structural bays can be observed at both buildings. The piers are accentuated and defined as uninterrupted vertical planes. The materials are repeated at each bay and there are three divisions within each bay (at the overhead glazing at the Clemmer Theater and in the storefront system on 206 5th Avenue S). The fenestration design above the storefront bays appear to be almost identical. Smaller scale materials are used at the ground and

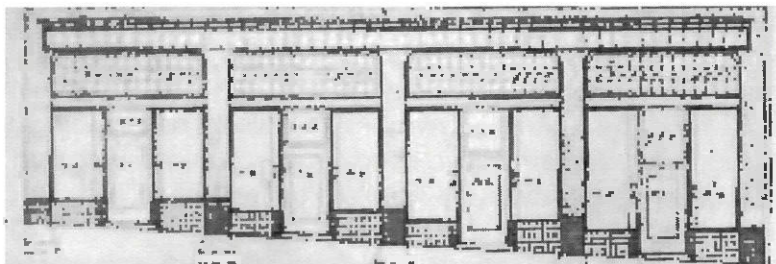


Figure 22: 1924 Microfilm Drawings - 206 5th Ave S

vertical piers (brick/stucco/tile), while larger-scale stonework is used to create a horizontal break above the first story glazing. The original documentation indicates consistency of colors and materials across each (see Figure 22, and directly compared to Figure 23).



Figure 23: Clemmer Theatre - 1916 Perspective

Moving to the tops of the buildings, additional similarities can be identified. Although 206 5th Ave S is only a single-story structure, an elegant masonry frieze is still included. The design originally included triangular ceramic tile arrangements repeating across the entire length of the building. The cornice is simple and only includes one row of rowlock bricks. The triangles are surrounded by other layers of bricks below but the ceramic tiles are the primary feature.

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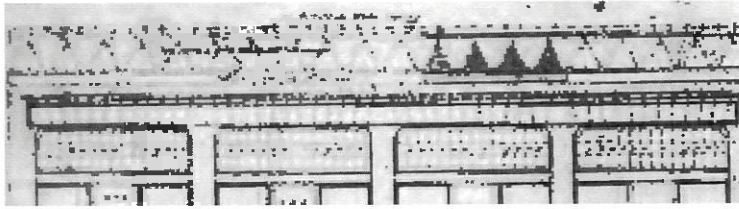


Figure 24: 1924 Microfilm Drawings - 206 5th Ave S



Figure 25: Clemmer Theatre - 1916 Perspective

At the Clemmer Theatre, a detailed frieze and cornice can be seen. The use of the Clemmer, as well as the scale is much larger, and more grand, so it is logical to find a deeper level of detail and decoration on this building. Elongated hexagons are used instead of triangles and seem to suit the height and stretched nature of the theater as compared to the shorter commercial building in Seattle. The pattern includes three hexagons followed by two stacked cross shapes. They do not appear to be made of brick, but rather, a similar material in a matching color. A more classic brick cornice includes approximately 6 layers of various brick formations which also corbel out from the building (as seen in Figure 25).

### Current Conditions:

Although both structures show similarities in their original designs and built states, many modifications have been made and a variety of owners has passed over each building. Comparing the current conditions at 206 5th Avenue S and the Bing Crosby Theater, both show significant changes to each bay, but the historic quality has not been preserved at the structure in Seattle. As mentioned earlier in this report, at 206 5th Avenue S, the overall bay spacing has not been altered, but the repeating or similar elements have been disguised and covered up. The regularity has been lost and the material consistency has been distorted and obscured.

Detailed brickwork replaced four of the seven bays at the theater, but the same brick was used in a repeating design (which matches the detailing as seen in Figure 25 as part of the third story). The regularity at the Theater has been preserved as well as the consistent materials.



Figure 26: 206 5th Ave S - West Elevation - Ground Floor - 2017



Figure 27: Bing Crosby Theater - East Elevation - Ground Floor - 2017

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In examining the tops of the buildings, it becomes clear that 206 5th Avenue S was not historically preserved throughout the various improvements to the building. In looking side-by-side at these two structures, it is almost impossible to recognize they were designed by the same architect. They bear little resemblance to one another and also seem to have been built in entirely different eras.



Figure 28: Bing Crosby Theater - Brick Detailing - Level 3

On the 206 5th Avenue S facade, the majority of the original stone and the tops of the tile triangles have been covered over with stucco. New detailing was added (red ceramic tile in the shape of a diamond) above the three central structural piers. The frieze is now left fairly bare and contains minimal decoration. On the other hand, the original decoration and masonry detailing is in its original state and has been maintained, instead of altered.



Figure 29: 206 5th Ave S - West Elevation - Top of Building - 2017

It should be noted that the heavy timber roof structure rests on supports embedded in the abutting buildings on both the north and south sides. It is not an independent, self-supporting structure. The interior face of the north party wall is in fact plaster over the bricks of The

Ascona's exterior wall.

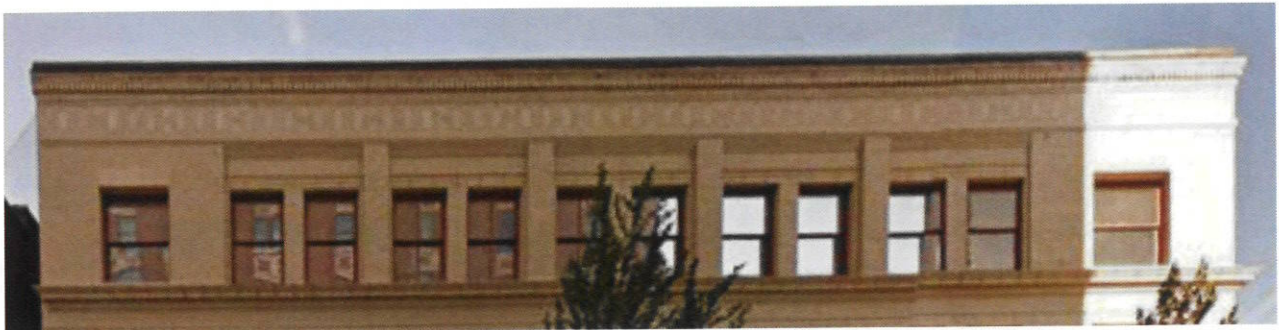


Figure 30: Bing Crosby Theater - East Elevation - Top of Building - 2017

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## 7 SUMMARY & RECOMMENDATION

Based on the evidence provided within this report, it is believed that the subject building is an appropriate candidate for removal.

Removal of the existing structure would allow for the creation of a new structure that could better convey the qualities that are deemed beneficial to the district per SMC 23.66.302, including:

- A structure with better ground floor transparency could maintain the commercial component of the current building, but increase activation of the area and provide more flexibility for specialty shops to utilize unique displays and branding.
- A larger development would align more closely with the neighborhood fabric, in particular the Ascona to the north. A building of a similar scale would help support the mid-rise height that is the pre-dominant scale of the district. And as a mid-block building it will be a key uniting element between the historic Ascona and a future development on the south corner.

In addition the desired qualities of the district, the site's location on the north edge of Japantown, which itself is a bridge between the International District and Downtown Business District, would provide a good opportunity to begin establishing a transition language between these areas.

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## 9 APPENDIX OF IMAGES

### HISTORIC INFORMATION AND DRAWINGS

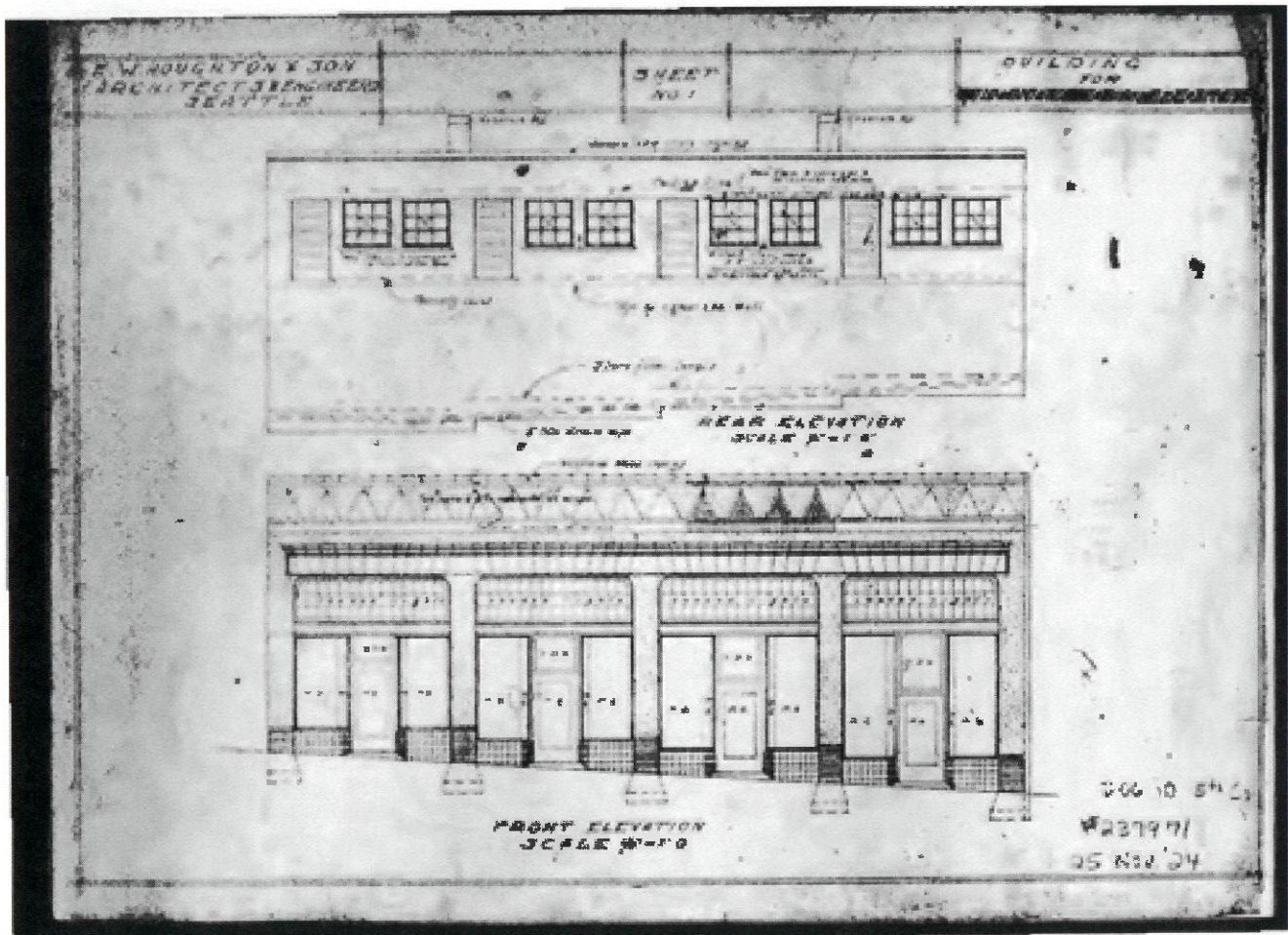


Figure 1: Sheet No. 1 - Historic Microfilm Drawings - 206 5th Ave S - Original 1924 Drawings  
(Houghton & Sons, 1924)

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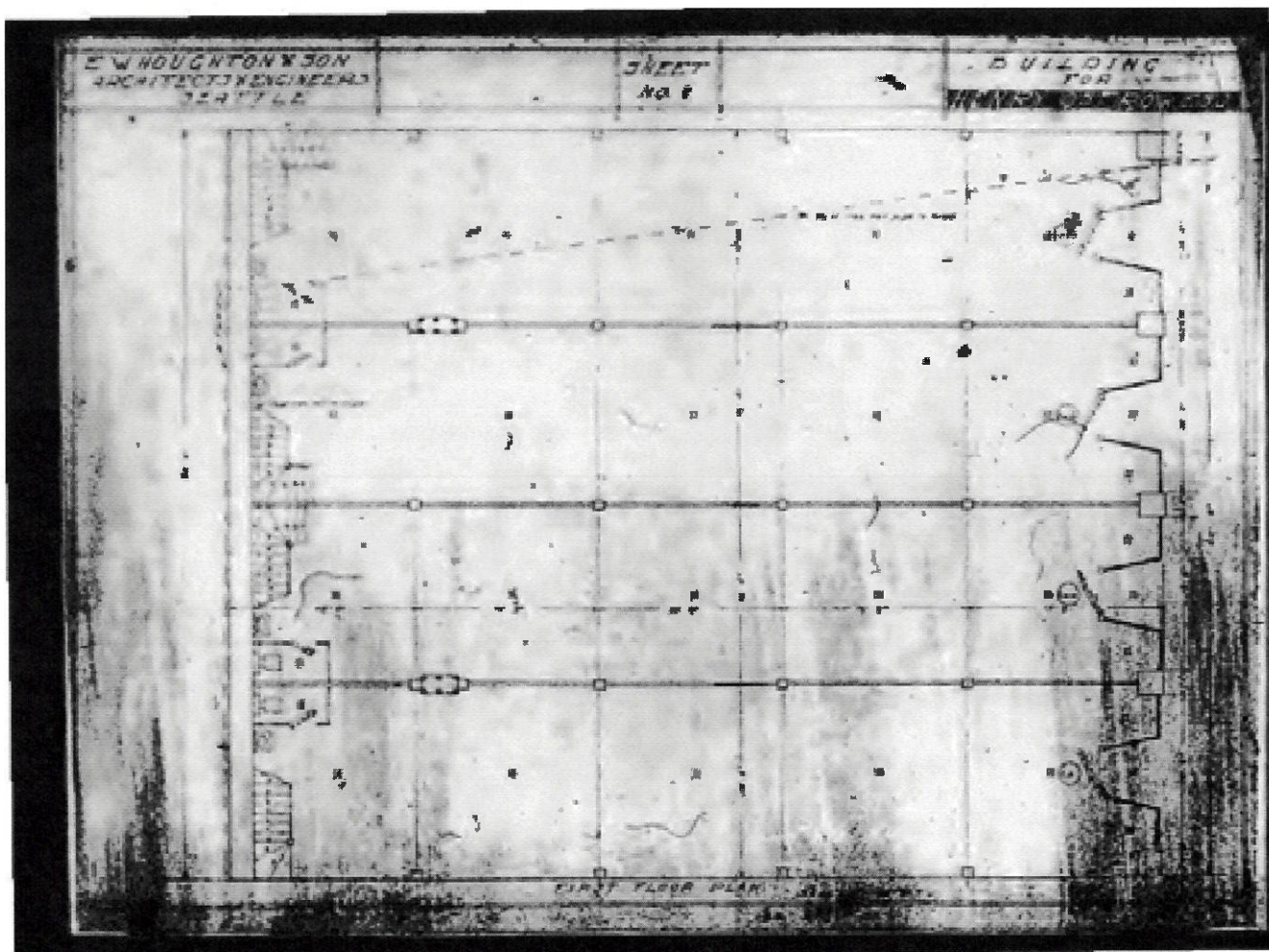


Figure 2: Sheet No. 2 - Historic Microfilm Drawings - 206 5th Ave S - Original 1924 Drawings  
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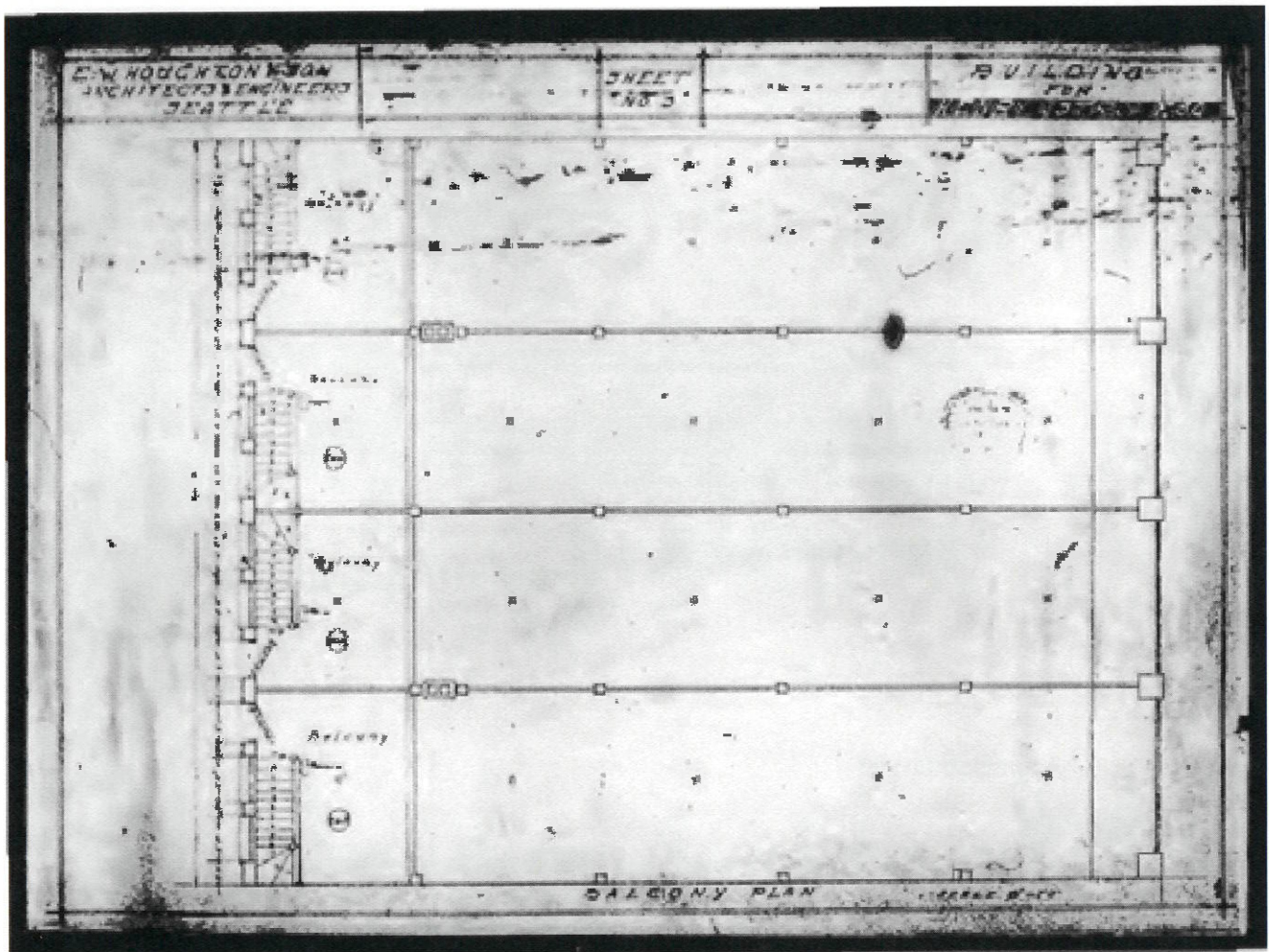


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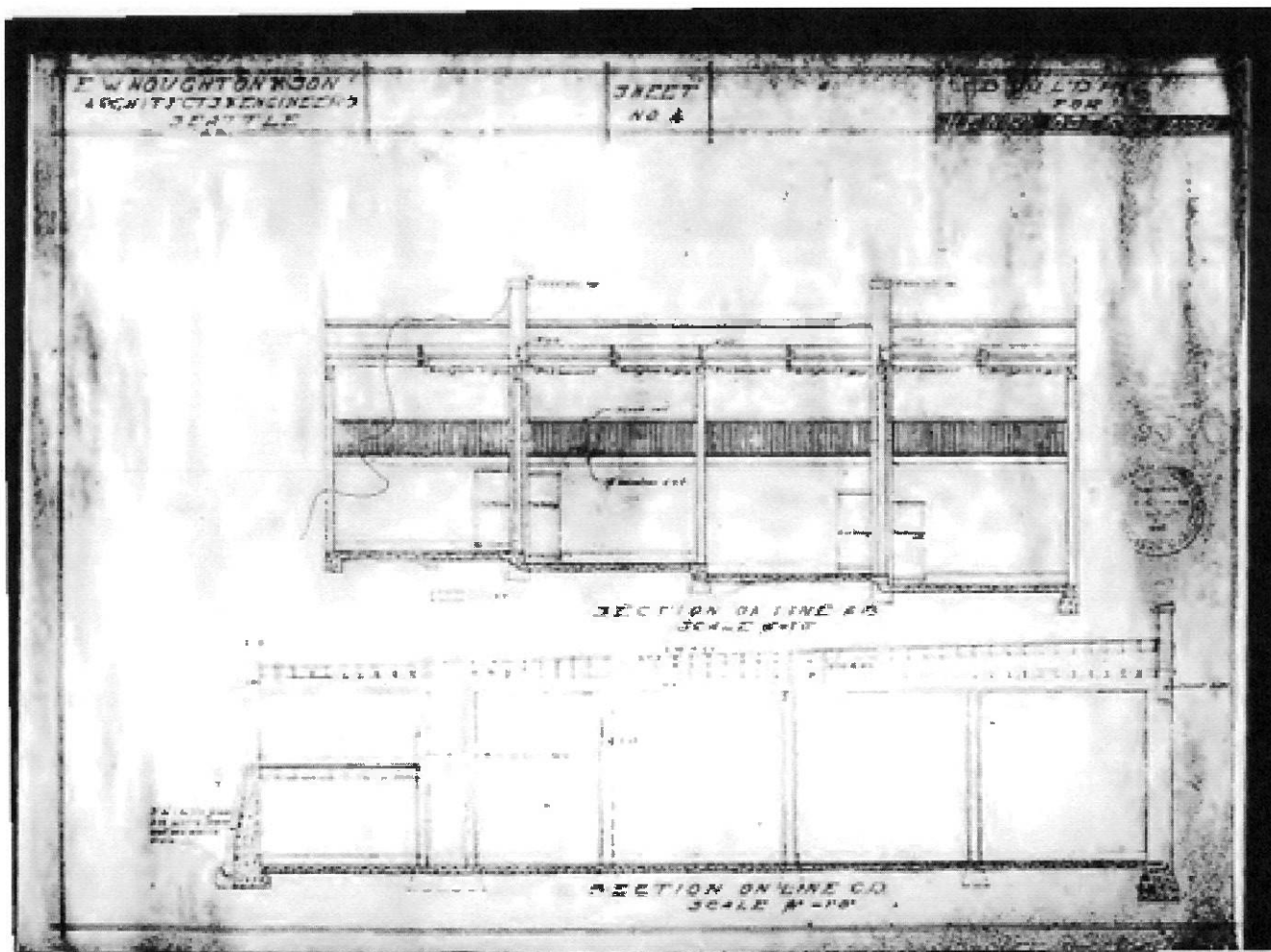


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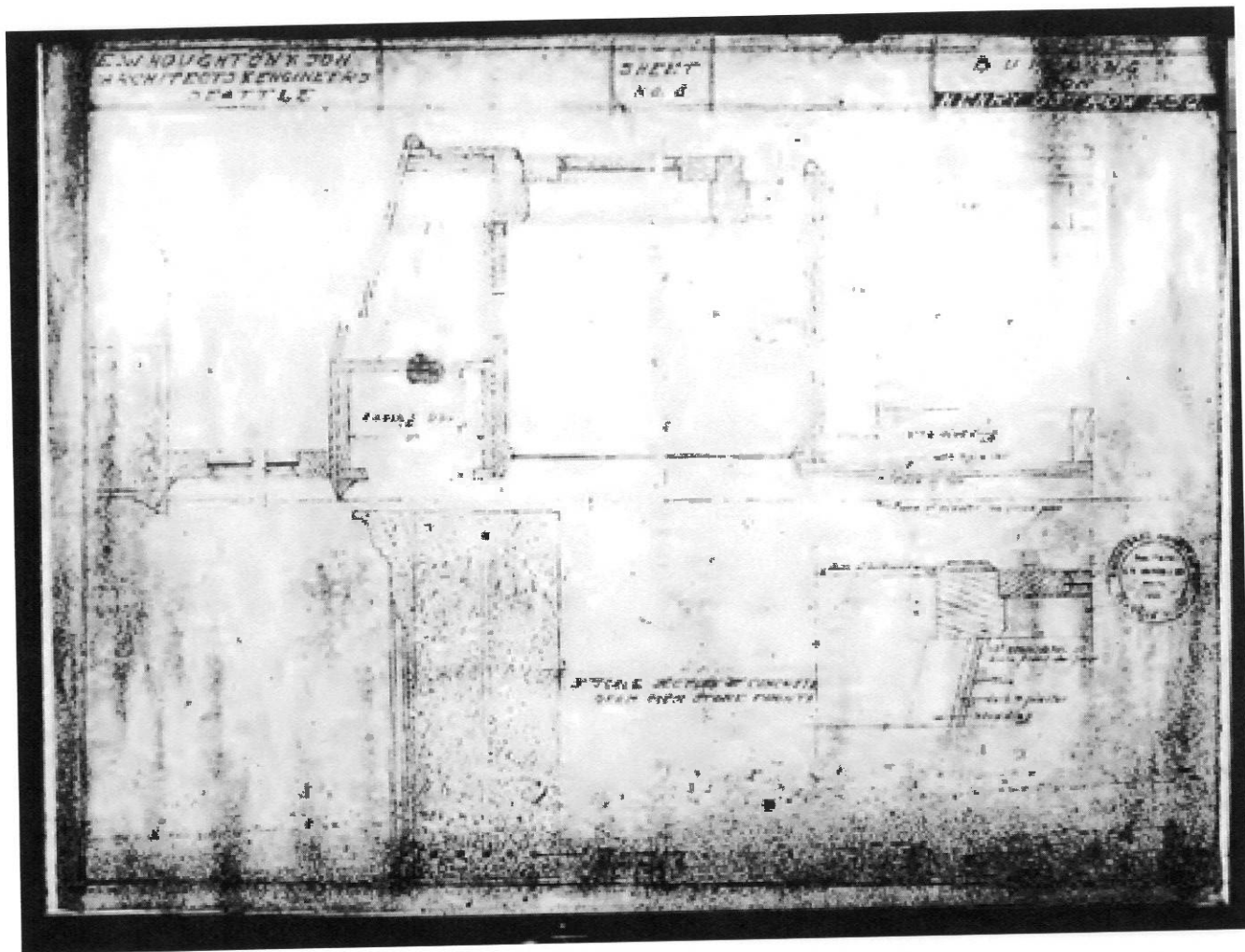


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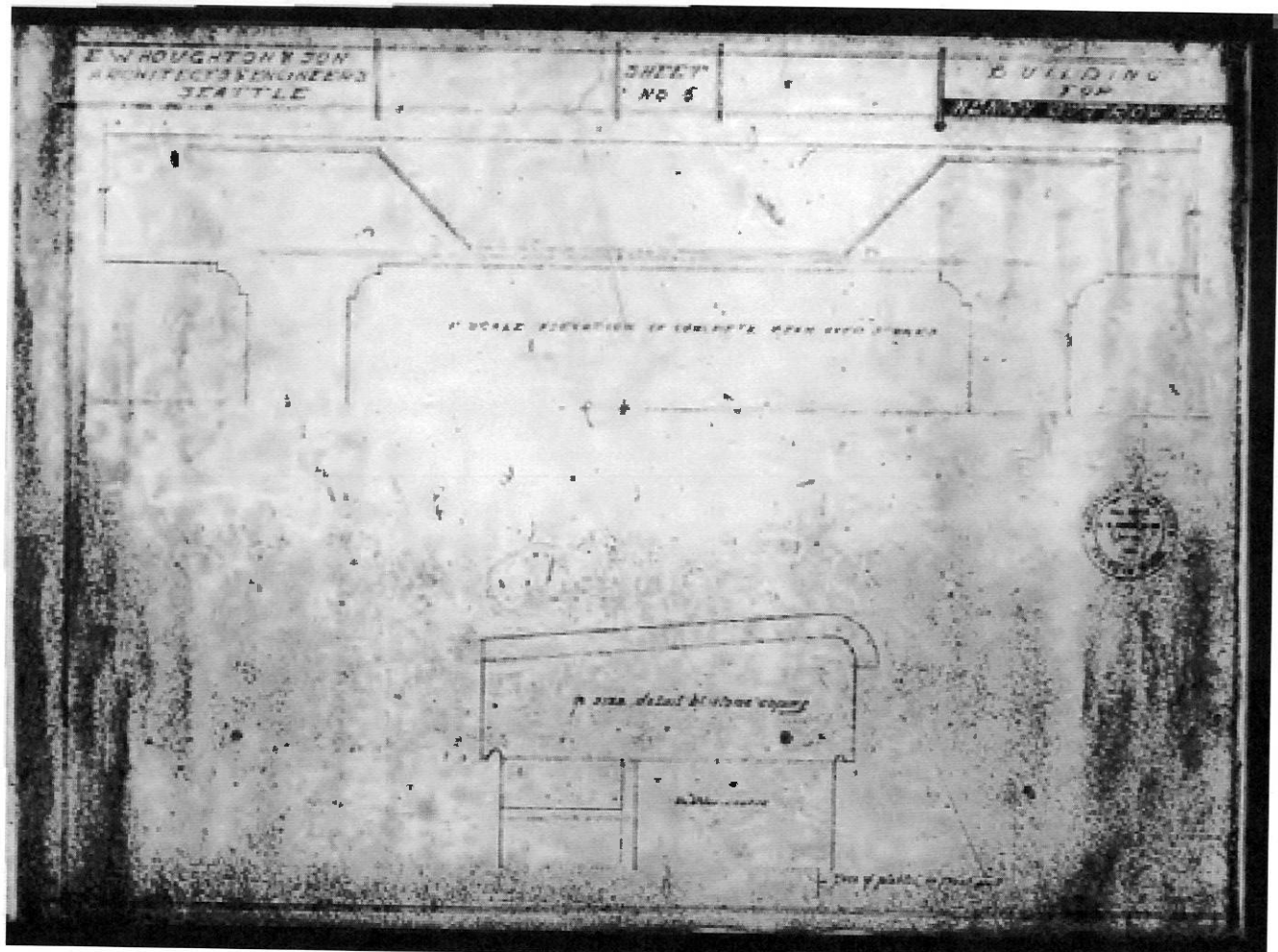


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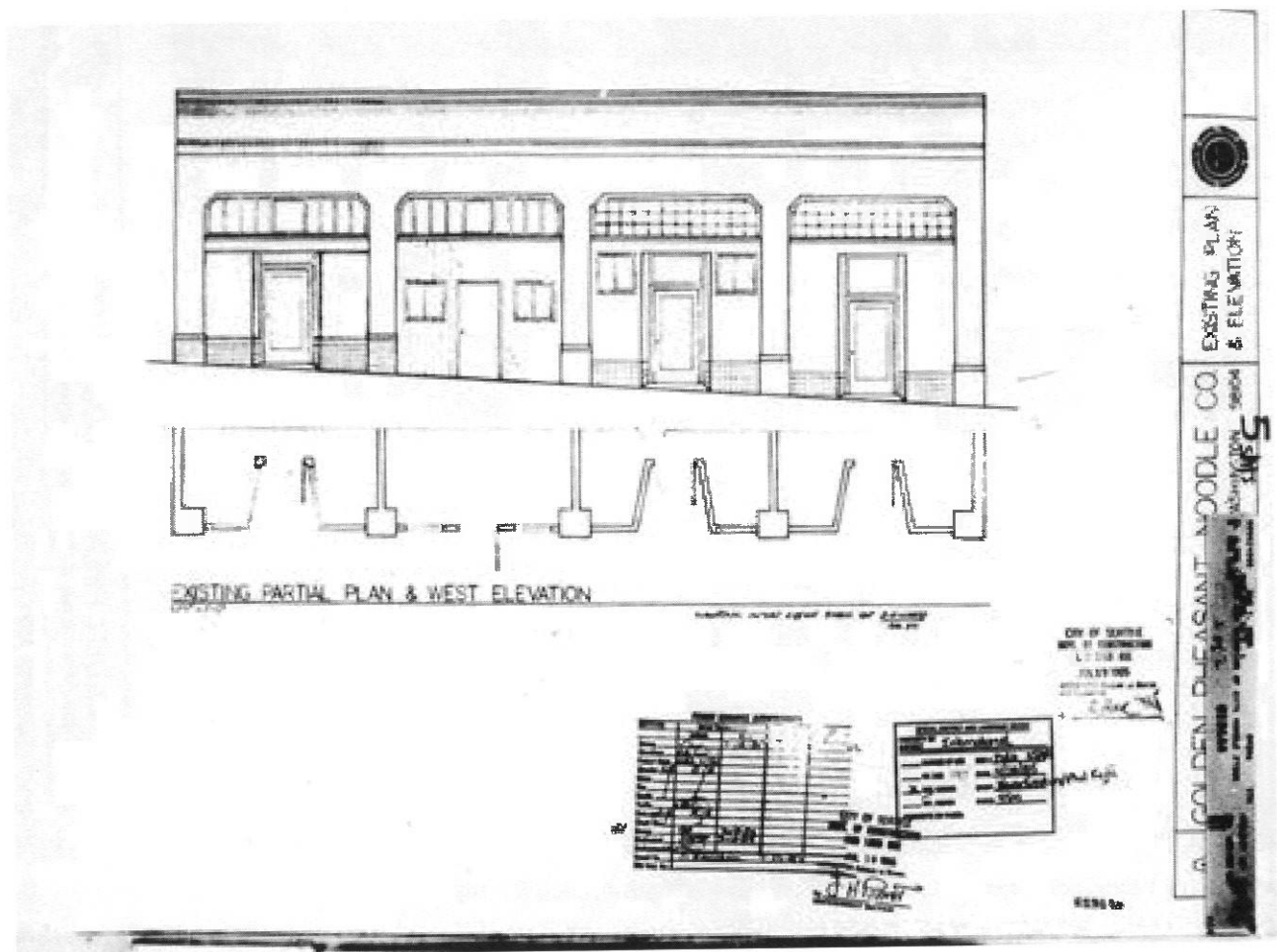


Figure 7: Existing Plan & Elevation - Historic Microfilm Drawings - 206 5th Avenue S - 1985 Renovation  
(Unknown, Golden Pheasant Noodle Co., 1985)

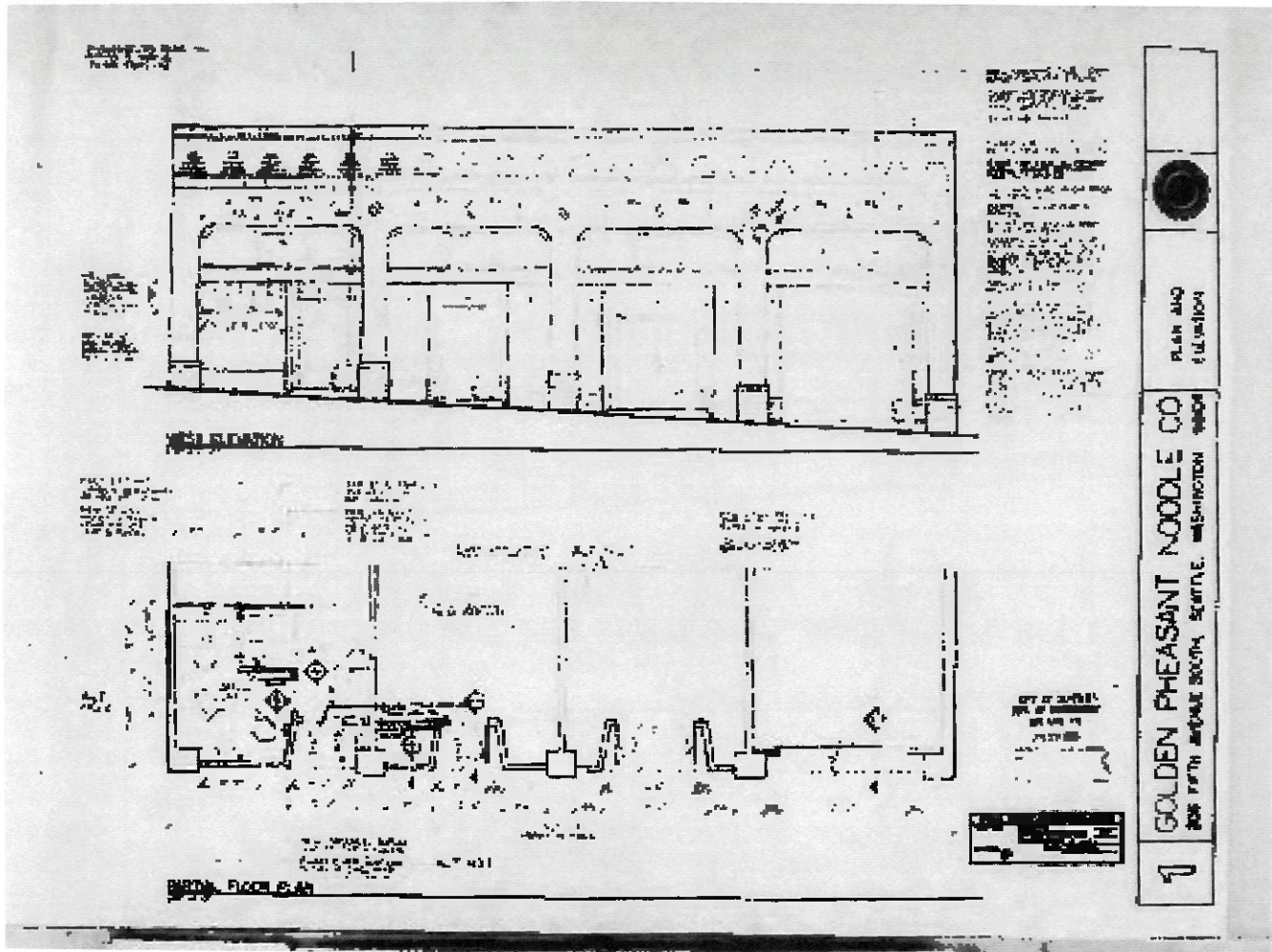


Figure 8: Plan & Elevation - Historic Microfilm Drawings - 206 5th Avenue S - 1985 Renovation  
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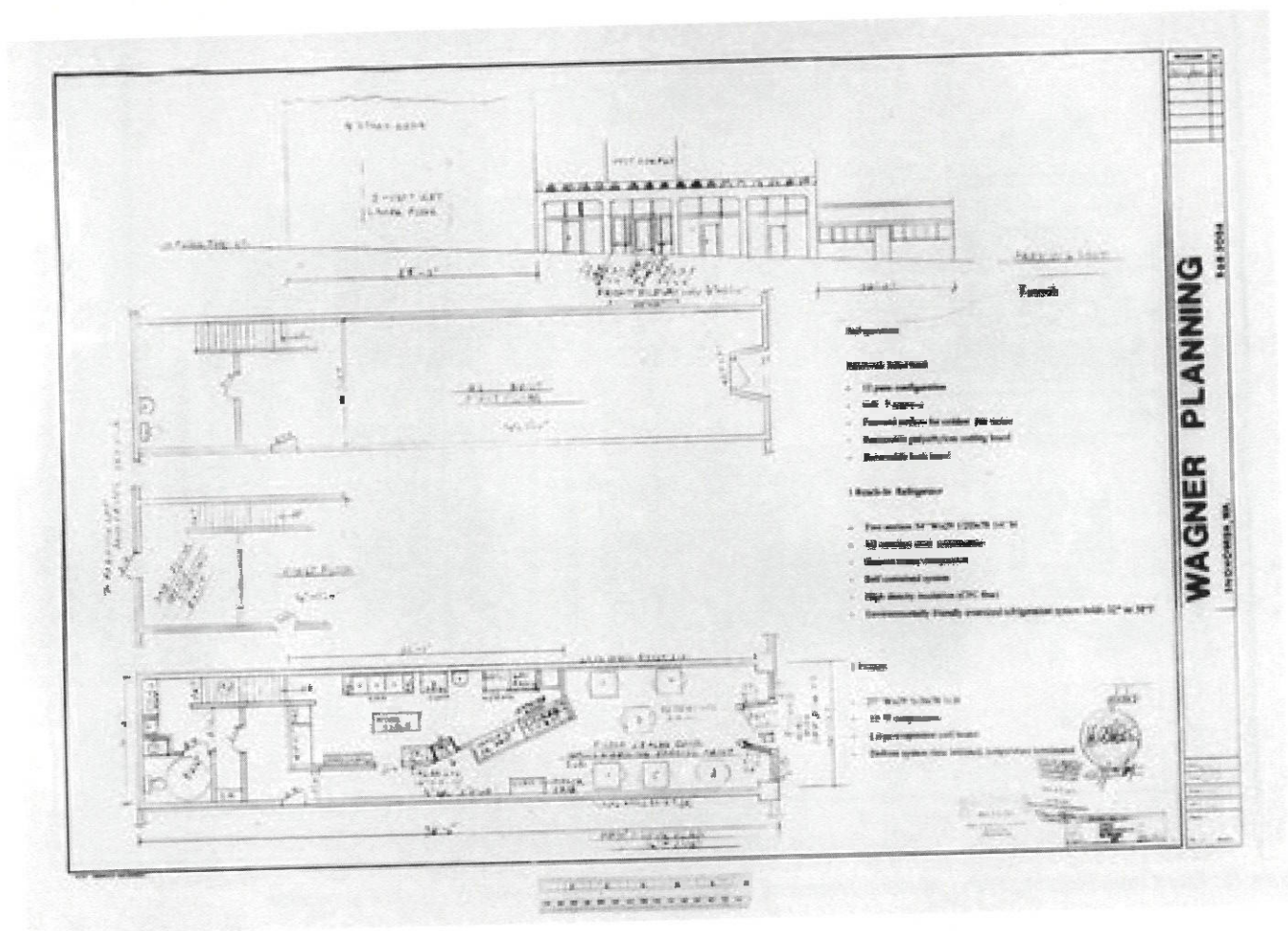


Figure 11: Plan, Elevation and Equipment Schedule - Historic Microfilm Drawings - 206 5th Avenue S - 2002 Renovation (Wagner, 2002)

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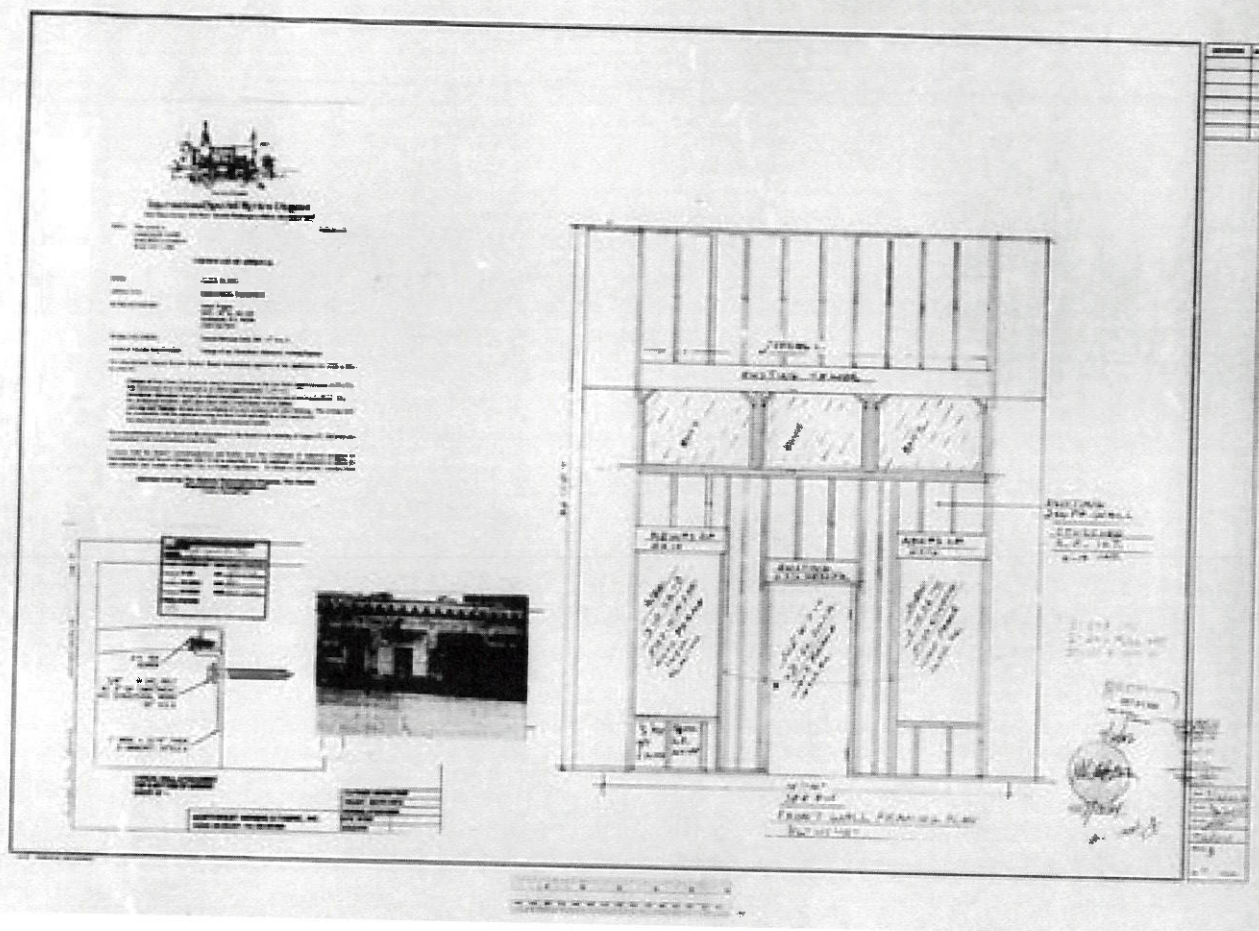
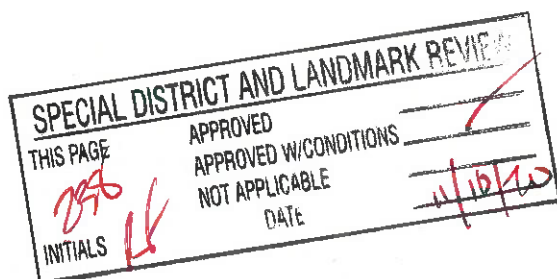


Figure 12: Front Wall Framing Plan - Historic Microfilm Drawings - 206 5th Avenue S - 2002 Renovation  
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Figure 13: 1940 US Census Page - Henry Ostrow  
(Department of Commerce - Bureau of the Census, 1940)



## APPENDIX OF IMAGES

### CURRENT CONDITIONS



Figure 14: Street View on 5th Avenue S, facing northeast  
(Google Maps, 2018)

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Figure 15: Structure above ceiling.  
(Rossi, Kirsten. 2018, JPEG file.)



Figure 16: Structure above ceiling.  
(Rossi, Kirsten. 2018, JPEG file.)

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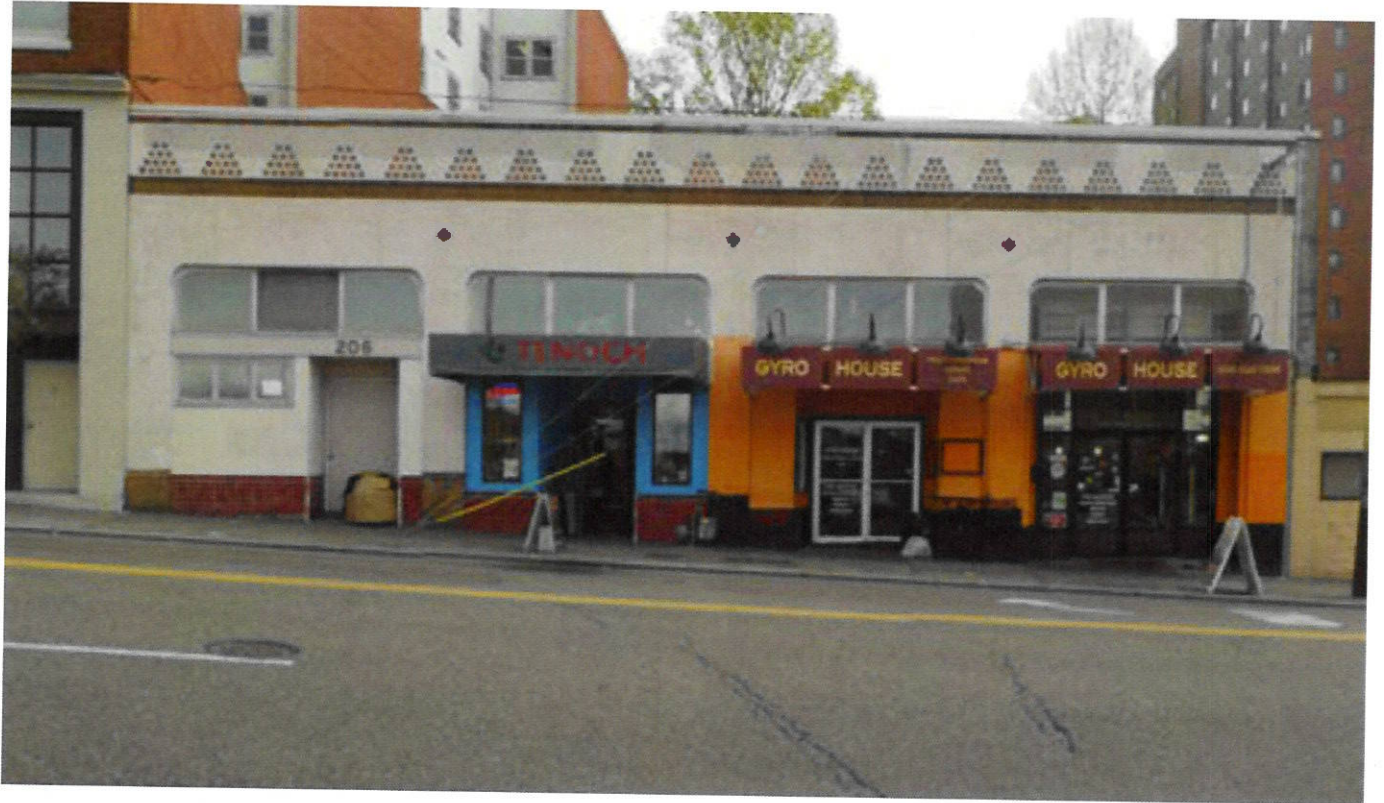


Figure 17: 206 5th Ave S Elevation  
(Leverson, Nathan. 2018, JPEG file.)

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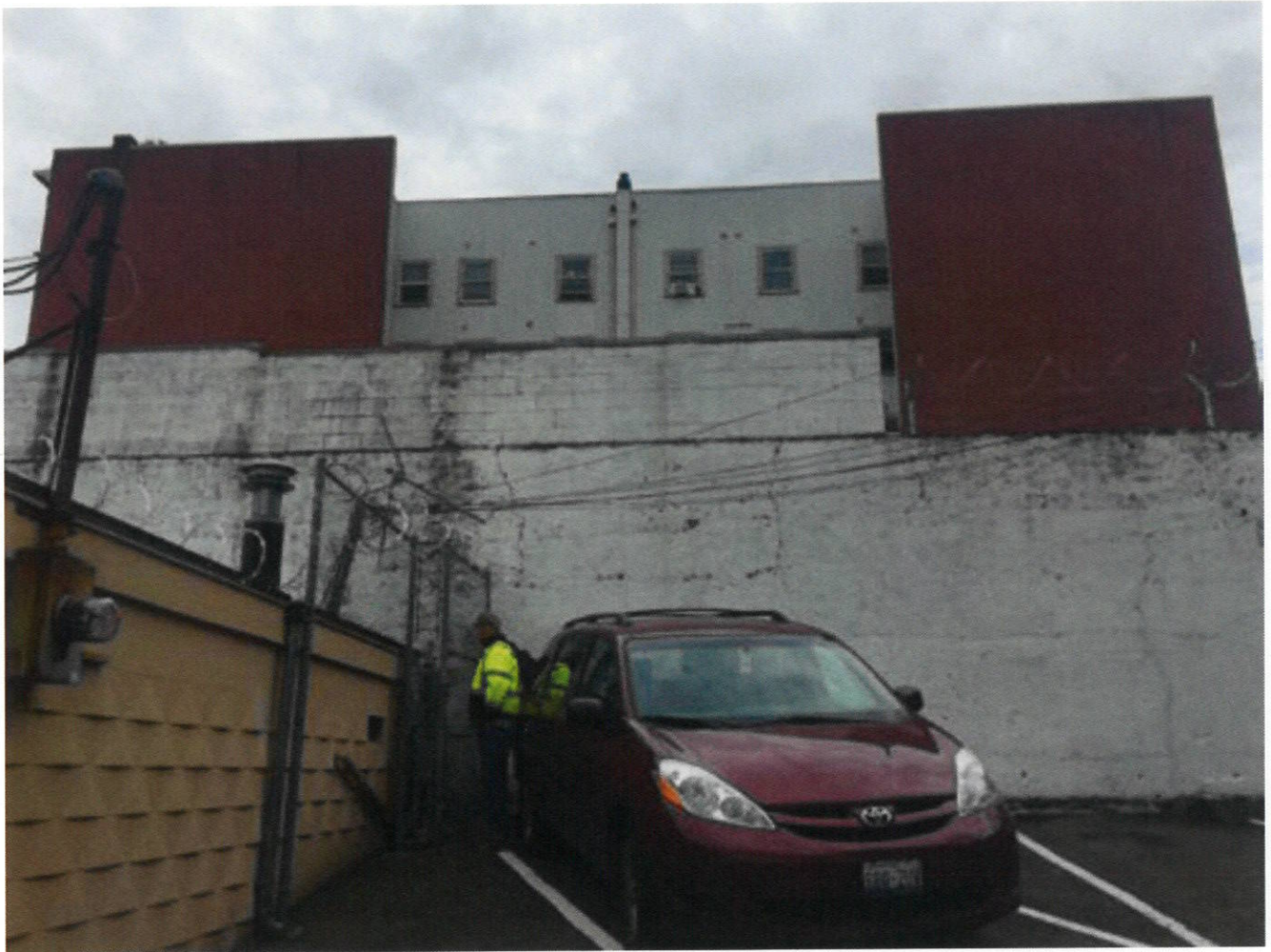


Figure 18: South Elevation  
(Rossi, Kirsten. 2017, JPEG file.)

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Figure 19: South Elevation near alley  
(Rossi, Kirsten. 2017, JPEG file.)

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Figure 20: Alley and Vault in Parking Lot of 212 5th Ave S  
(Rossi, Kirsten. 2017, JPEG file.)

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Figure 21: East Elevation and Buried North Elevation  
(Rossi, Kirsten. 2017, JPEG file.)

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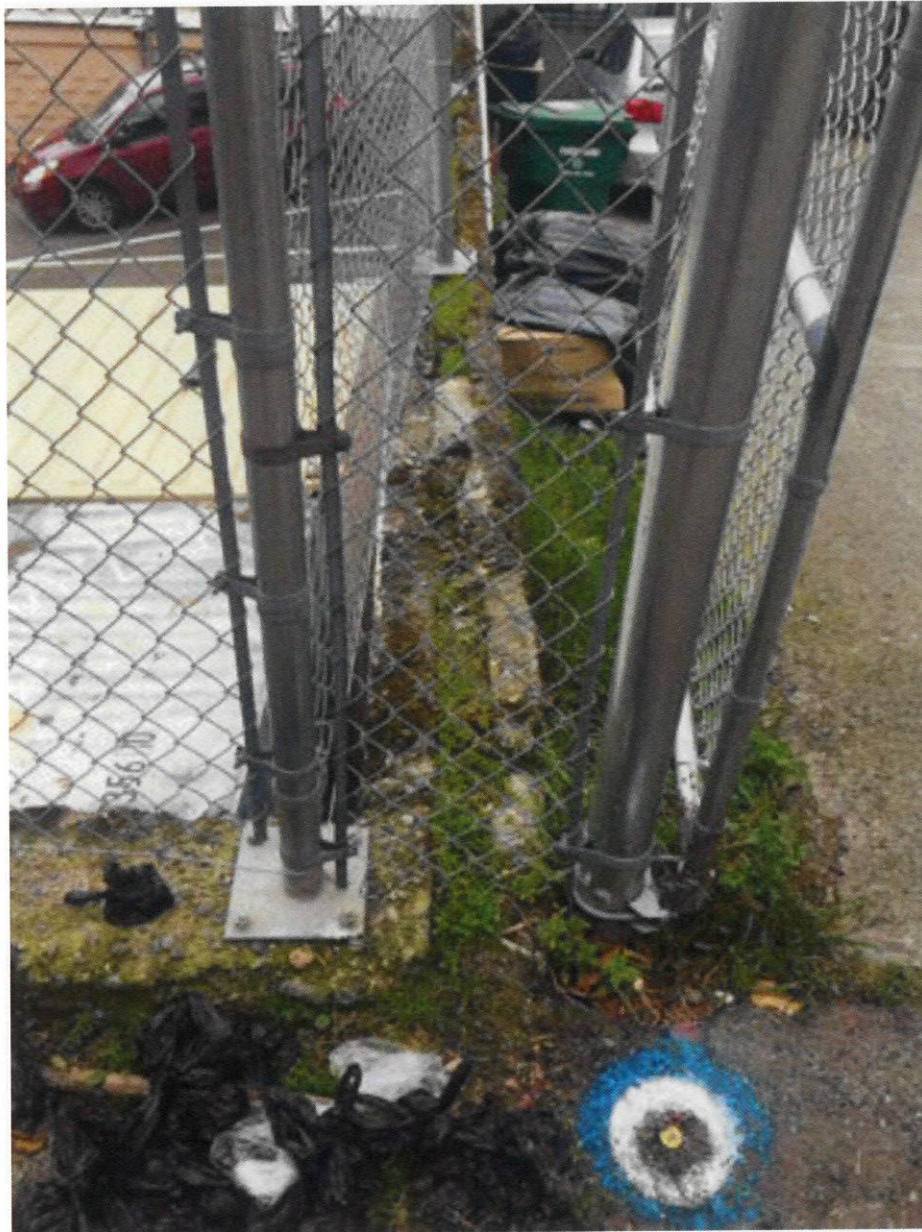


Figure 22: Southeast Property Line Marker at the Alley  
(Rossi, Kirsten. 2017, JPEG file.)

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Figure 23: Southeast Property Line Marker at the Alley  
(Rossi, Kirsten. 2017, JPEG file.)

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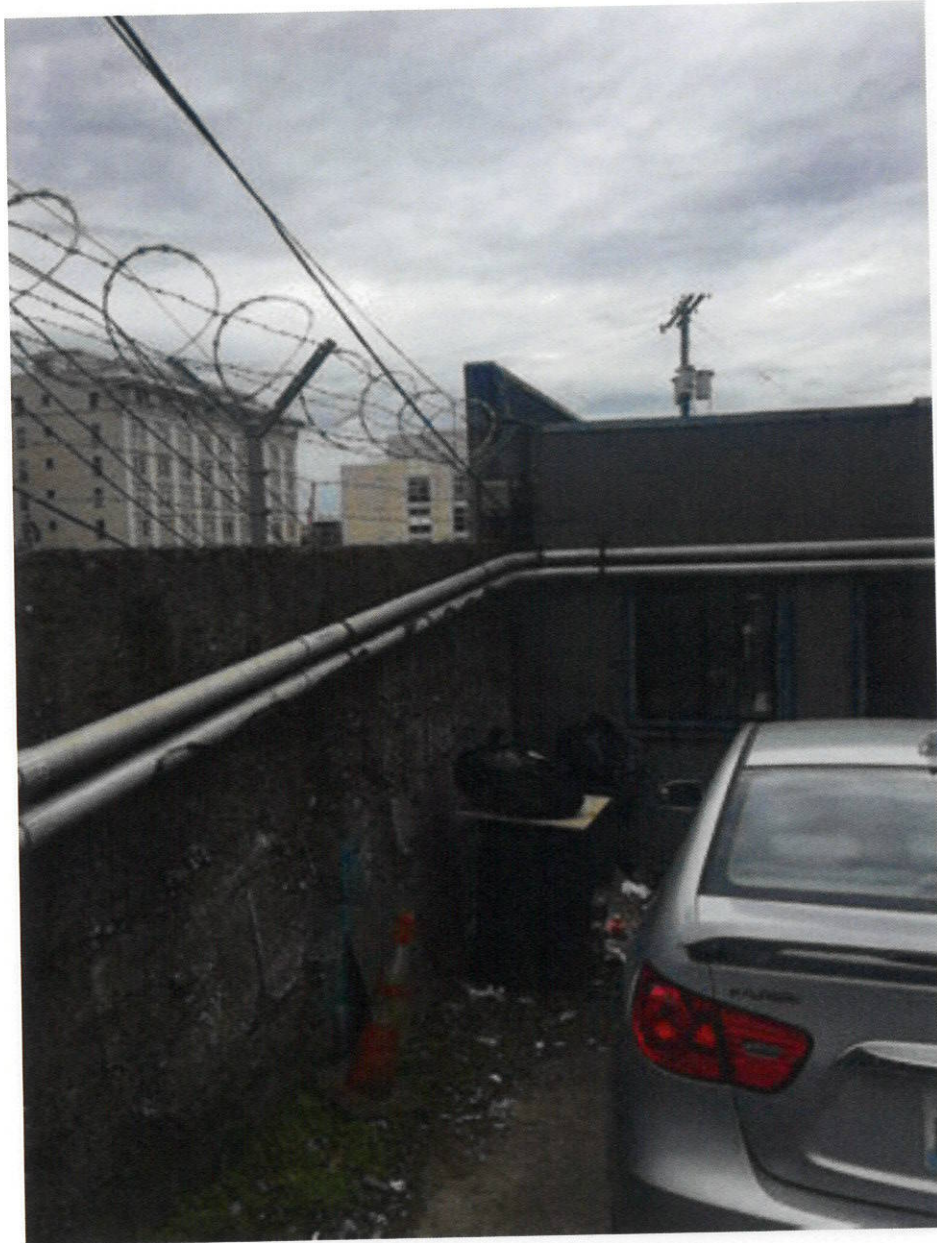


Figure 24: Southeast Property Line Wall  
 (Rossi, Kirsten. 2017, JPEG file.)

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248	APPROVED W/CONDITIONS <input checked="" type="checkbox"/>
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Figure 25: Alley along East Property Line  
(Rossi, Kirsten. 2017, JPEG file.)

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249	APPROVED W/CONDITIONS <input checked="" type="checkbox"/>
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Figure 26: Northwest Property Line Marker at 5th Avenue S  
(Rossi, Kirsten. 2017, JPEG file.)

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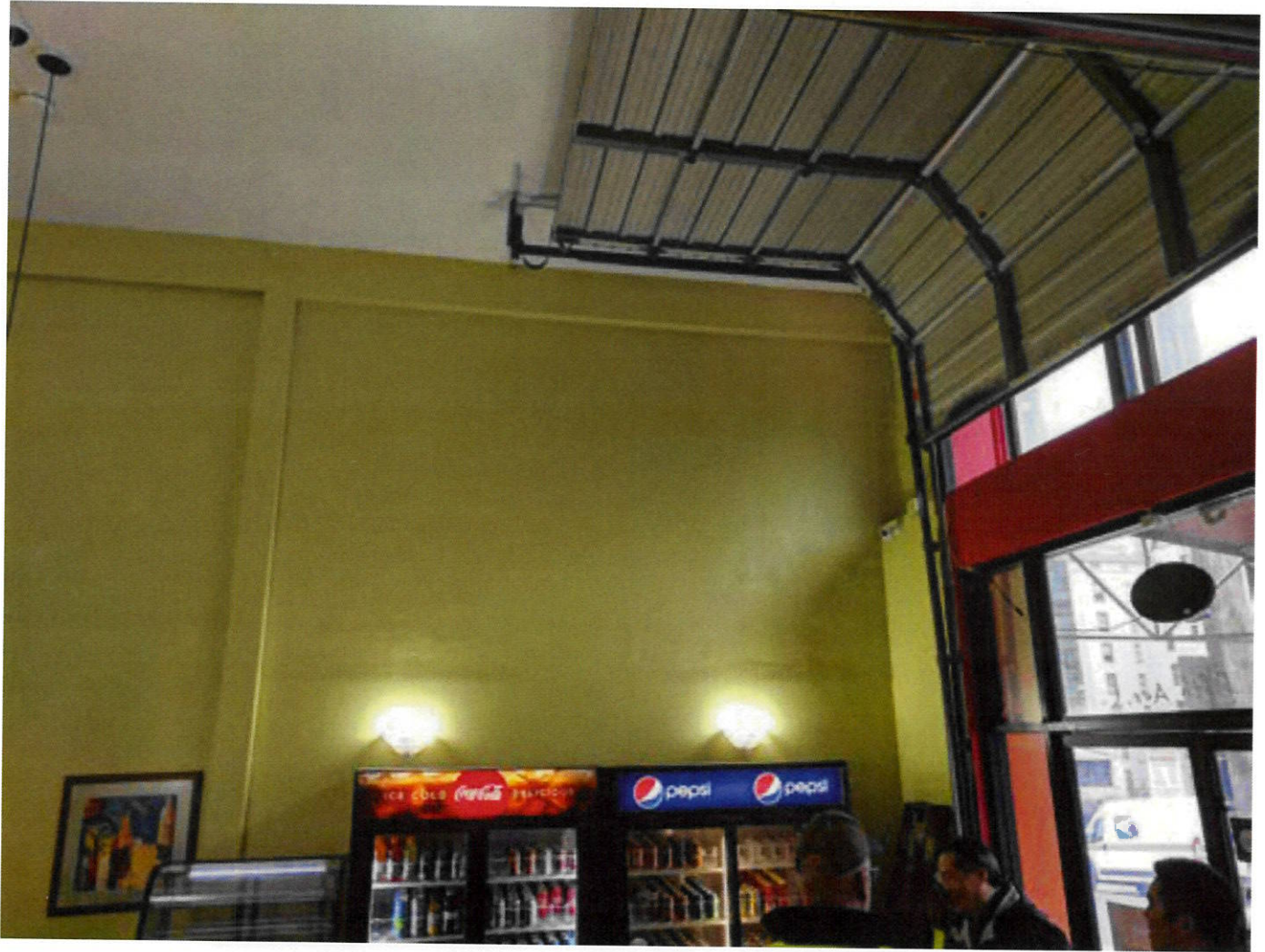


Figure 27: Interior of Gyro House, facing southwest  
(Rossi, Kirsten. 2017, JPEG file.)

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## APPENDIX OF IMAGES

### INTERNATIONAL DISTRICT HISTORIC BUILDINGS



Figure 28: The Cannery Building - 213 S Main Street S  
(Seattle Department of Neighborhoods, 2004)

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Figure 29: Exterior view of the Berkshire Hotel, c.1904  
 (Unknown, Berkshire Hotel, 1210 1/2 2nd Ave., ca. 1903, 1903)

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253



Figure 30: The Majestic Theatre - Seattle (Unknown, Exterior view of the Palace Hippodrome Theatre, Seattle, c. 1930; from the Puget Sound Theatre Organ Society. (PSTOS), 1930)

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